

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 46—No. 9.

SATURDAY, FEBRUARY 29, 1868.

PRICE { 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—THIRD GRAND TRIEN-

NIAL HANDEL FESTIVAL, JUNE, 1868.—Conductor, Mr. COSTA.
This great celebration in commemoration of Handel, will be held under the most distinguished patronage, about the middle of June. Magnificent as former celebrations have been, the coming Festival will afford the most complete and effective display of Handel's music, and of colossal orchestral effects ever witnessed in this or any other country. The Orchestra, on the grandest possible scale, will consist of FOUR THOUSAND PERFORMERS, selected with the greatest care from all the best sources and localities.

The first 50,000 Programme of Arrangements will be ready for issue at the various Agents in London and throughout the country, in Dublin, Edinburgh, Glasgow, Belfast, &c., and at the South-Eastern and Chatham and Dover Offices at Calais, Boulogne, Paris, Brussels, Cologne; also at Jersey, Guernsey, Havre, &c., on Monday next, 2nd March.

It may also be had at the same time at (or will be sent by post from) the Festival Ticket Offices Crystal Palace, and No. 2, Exeter Hall.

These latter offices will be opened for the issue of *Vouchers securing Tickets* at Ten o'clock precisely on Monday week, 9th March.

The Festival Committee pledge themselves to deal with written applications in the order in which they arrive, alternately with personal applications, on the 9th instant. Every application must be accompanied by the requisite remittance, whether through Agents or otherwise.

GEO. GROVE, Secretary,
Crystal Palace Company.
THOMAS BREWER, Hon. Sec.,
Sacred Harmonic Society.

29th February, 1868.

NEW PHILHARMONIC CONCERTS.—Season 1868.

St. GEORGE'S HALL, Langham Place, Regent Street.

CONDUCTOR—PROFESSOR WYLDE, Mus. Doc.

| Public Rehearsals. | | Concerts. | |
|-------------------------------|---------|-----------------------------|---------|
| Saturdays Afternoon, April 25 | | Wednesday Evening, April 23 | |
| " " | May 9 | " " | May 13 |
| " " | May 16 | " " | May 20 |
| " " | May 30 | " " | June 3 |
| " " | June 13 | " " | June 17 |

To commence at half-past two o'clock.

To commence at eight o'clock.

Subscriptions for the Series of Five Concerts and Five Public Rehearsals, £2 2s. for an Area Stall or First Row Balcony; £1 11s. 6d. for Second Row Balcony. Stalls reserved for the Public Rehearsals on payment of an additional 2s.

The Orchestra will consist as in previous seasons of the most talented exponents. Principal Violin—Herr Straus, who will also in the course of the season perform Beethoven's Grand Violin Concerto in D.

Mendelssohn's Reformation Symphony will be produced at either the first or second Concert of the season.

ARTISTS.—The following eminent artists have appeared at these Concerts, many of whom, with others who may arrive in London, will be engaged for the ensuing season:—

VOCALISTS.—Mademoiselles Lucas, Tietjens, Ilma de Murska, Carlotta Patti, Louise Payne; Madames Borghi-Mamo, Lagras, Parpa, Floretti, Marie Battu, Anna Bishop, Rudersdorf, Trebelli, the Sisters Marchisio; Signori Gardoni, Sims Reeves, Tambrilk, Naudin, Reichardt, Wachtel, Wilbye Cooper, George Ferren, Belletti, Ronconi, Graziani, Fornes, Ciampi, Santley, Belart.

PIANISTS.—Madames Arabella Goddard, Schumann, Pleyell, Wilhelmina Claus; Mademoiselles Staudach and Kate Roberts; Messrs. J. F. Barnett, Rubinstein, Andreoli, Lubeck, Charles Hallé, and Jael.

VIOLINISTS.—Messrs. Joachim, Sivori, Vieuxtemps, Wieniawski, Strauss, Becker, Lauterbach.

VIOLONCELLOISTS.—Signore Platti, M. Paque.

CLARINETTIST.—Mr. LAZARUS.

Subscribers names received at the office, 4, Langham Place, Regent Street; at Messrs. Keith, Prowse, & Co., 48, Cheapside; at Mr. Austin's office, St. James's Hall; at Mr. R. Olliver's, 19, Old Bond Street; and at Messrs. Hutchings & Romer's, 9, Conduit Street.

W. GRAEFF NICHOLLS, Hon. Sec.

SCHUMANN EVENINGS.

HERR SCHLOSSER'S FIRST SCHUMANN EVEN-

ING, on THURSDAY, March 5th, at Eight o'clock, at the Beethoven Rooms, 27, Harley Street. Programme:—1. Trio, in D minor, for Piano, Violin, and Violoncello—MM. Schlosser, Pollitzer, and Paque (Schumann). 2. Songs: a. "Die Rose, die Lilie;" b. "Widmung"—Mdlle. Bernardine Brämer (Schumann). 3. Fantasia—Stücke, for Piano and Clarinet—MM. Schlosser and Paque (Schumann). 4. Song, "Frühlingsnacht"—Mdlle. Bernardine Brämer (Schumann). 5. Quartet, in E flat, for Piano, Violin, Viola, and Violoncello—MM. Schlosser, Pollitzer, Wiener, and Paque (Schumann). Subscription Ticket for the Four Evenings, One Guinea; Single Tickets, 7s. 6d.; to be had at Messrs. Chappell & Co.'s, 59, New Bond Street; and of Herr Schlosser, 2, Upper George Street, Bryanston Square.

QUEEN'S CONCERT ROOMS,
HANOVER SQUARE.

SIGNOR TITO MATTEI'S THIRD AND LAST RECITAL.

SIGNOR TITO MATTEI

WILL PERFORM

On THURSDAY, the 12th MARCH,

AT HIS LAST RECITAL,

Li Calsi's Grand Concerto in C Minor

(By desire), accompanied by the Composer on an additional Pianoforte;

Grand Fantasia on Airs from "Lucrezia Borgia,"

New Transcription of Bishop's popular Ballad, "The Bloom
is on the Rye;"

HIS

Grand Galop de Concert, "Il Follete;"

AND, WITH MR. LAZARUS,

Weber's Grand Sonata for Clarinet and Pianoforte.

Reserved Seats, 10s. 6d.; Family Tickets to admit Three, 21s. Unreserved, 5s. May be had at Hutchings & Romer's, the principal Musicians, and of Signor Mattei, 13, Princes Street, Cavendish Square.

MIDDLE MADELINE SCHILLER'S SERIES OF

SIX PIANOFORTE RECITALS, BEETHOVEN ROOMS, 27, HARLEY STREET, CAVENDISH SQUARE.—Programme of the THIRD RECITAL, TUESDAY EVENING NEXT, March 3rd:—Grandes Preludes, Nos. 17 and 19, Op. 23 (Chopin); Grand Sonata in E flat major, Op. 7 (Beethoven); Aria (Ricci)—Mr. W. F. Stirling; Grande Polonaise in E flat major, Op. 21 (Weber); Serenade, and Danse des Sylphes (Jael); Grand Sonata, "Plus ultra," Op. 71 (Dussek); Romance, "Oh gentle spirit" (Follicien David)—Mr. W. F. Stirling; Caprice in A minor, Op. 33 (Mendelssohn); Grand Fantasia on "Mose in Egitto" (Thalberg). To commence at Eight o'clock. Tickets, 5s.; of Mr. Austin, St. James's Hall, Piccadilly.

Just Published, price 1s. 6d.,

"CHANSON ORIENTALE,"

POUR PIANO.

PAR

ROBERT SCHUMANN.

London: WILLIAM CHERNY, 61, Regent Street.

MADAME CZERNY,

Soprano.

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THE PIANIST'S PRACTICAL GUIDE, to advance the Student simultaneously in Theoretical Knowledge and in Manual Execution. By F. WEBER, Resident Organist, German Chapel Royal, St. James's Palace. Price 10s. 6d.

London: CHAMBER & Co. (Limited), 201, Regent Street.

**EYRE ARMS ASSEMBLY ROOMS,
ST. JOHN'S WOOD.**

M. PAQUE

Begs to announce that his

ANNUAL GRAND CONCERT

WILL TAKE PLACE ON
TUESDAY, MARCH 3RD, 1868.
To commence at Eight o'clock.

The following Artists will appear:—

Vocalists:

MISS ROBERTINE HENDERSON, Miss FANNY HOLLAND,
MRS. D'ESTE FINLAYSON (by the kind permission of Mr. GERMAN REED),
Miss JULIA ELTON, MRS. MELA (from the Italian Opera, Paris),
Mr. W. H. CUMMINGS, Mr. BYRON, Mr. LEIGH WILSON,

AND

MR. ORLANDO CHRISTIAN.

PIANO—MR. BENEDICT AND MR. W. GANZ.
VIOLIN—M. JACQUES ROSENTHAL. VIOLONCELLO—M. PAQUE.

Conductor - - - Signor A. RANDEGGER.

Reserved Seats, 7s. 6d.; Unreserved Seats, 5s.; Area, 2s. 6d. Tickets to be had at Mr. Fabian's, Circus Road, St. John's Wood; and of M. Paque, 120, Great Portland Street.

LONDON BALLAD CONCERTS, ST. JAMES'S HALL,
under the direction of Mr. JOHN BOOSEY.—The EIGHTH CONCERT will be given WEDNESDAY EVENING, March 4th. Vocalists—Madame Sherrington, Miss Poole, Madame Patey-Whitlock, Miss Banks, Mdlle. Liebhart; Mr. Nelson Varley, Mr. J. G. Patey. Mustel Organ, M. Lemmens; Pianoforte, Madame Arabella Goddard. The St. Cecilia Choral Society of 80 voices, under the direction of Mr. C. J. Hargitt. Conductor, Mr. J. L. Hatton. Admission 1s. Area, 2s.; Balcony, 3s.; Stalls, 5s. To be had of Mr. Austin, St. James's Hall; Chappell & Co., New Bond Street; Keith, Prowse, & Co., Cheapside; and Boosey & Co., Holles Street.

"THE WOMAN OF SAMARIA," a Sacred Cantata,
and "THE MAY QUEEN," a Pastoral, by Professor BENNETT.—REPERTITION PERFORMANCE ON FRIDAY EVENING, March 6th, at Eight o'clock, at ST. JAMES'S HALL. Madame Rudersdorff, Miss Anna Jewell, Madame Sain-ton-Dolby, Mr. W. H. Cummings, and Mr. J. G. Patey. Conductor, Mr. W. G. Cousins. Stalls, 10s. 6d. and 7s.; Tickets, 5s. and 2s. 6d. Lamborn Cook, Addison, & Co., 62 and 63, New Bond Street; Austin's, St. James's Hall; Keith, Prowse, & Co., 48, Cheapside.

BEETHOVEN ROOMS, 27, HARLEY STREET, W.

MISS CLINTON FYNES has the honour to announce that she intends, at the request of several of her Patrons and Pupils, giving SIX PIANOFORTE RECITALS (Three Evening and Three Morning)—viz.: Wednesday Evenings, March 25th, April 8th and 22nd, commencing at Eight o'clock; and Wednesday *Après-midi*, May 6th, 20th, and June 3rd, commencing at Half-past Two o'clock; on which occasions she will perform Selections from the Works of Beethoven, Chopin, Haydn, Heller, Mendelssohn, Mozart, Wallace, Weber, &c. She will be assisted by several artists of eminence, vocal and instrumental. Further particulars will be duly announced.

MISS KATE ROBERTS has the honour to announce that her SECOND PIANOFORTE RECITAL will take place in St. GEORGE'S HALL, on SATURDAY, March 21st, at Three o'clock, when she will play Fugue in B flat (Bach); Andante in E flat (Hummel); "Blumenstück" (Schumann); Fantasia in F sharp minor (Mendelssohn); "Yugend Leben" (Mendelssohn); "Where the Bee Sucks" (Benedict); also Weber's Pianoforte Quartet in E flat, and Mendelssohn's Quartet in F minor.

MRS. ELLIS ROBERTS' CONCERT PARTY.

MR. DENBIGH NEWTON will sing "WAKE, MARY, WAKE!" (by H. SMART);

MISS ADELAIDE NEWTON will sing "ROCK ME TO SLEEP" (by BENEDICT);

MISS DOVE DOLBY and **MISS ADELAIDE NEWTON** will sing the Duettinos: "THE QUAIL" (by HAGEMANN), and "FAREWELL" (by H. SMART);

MISS DOVE DOLBY and **MR. DENBIGH NEWTON** will sing the Duet, "WHEN THE WIND BLOWS IN FROM THE SEA" (by H. SMART),

ON THE

| | | | |
|-----------------|----------------|------------------|------------|
| 3rd March | at Northampton | 30th March | at Torquay |
| 10th " | Pontypool | 31st " | Tavistock |
| 12th " | Ebbw Vale | 1st April | Launceston |
| 13th " | Brecon | 2nd " | Derwent |
| 16th " | Llandilo | 3rd " | Dartmouth |
| 26th " | Tonnes | 16th " | Welchpool |
| 27th " | Plymouth | | |

**BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS,
LYON & HALL,
WARWICK MANSION.**

THE LONDON ACADEMY OF MUSIC (Established 1861), ST. GEORGE'S HALL, Langham Place, Regent Street, and ST. JAMES'S HALL, Piccadilly.

PRINCIPAL—PROFESSOR WYLDE, *us. Doc.

Harmony and Composition—Dr. Wyld.
Pianoforte—Dr. Wyld, Herr Hensler, and M. J. F. Barnett.
Italian Singing—Signori Garcia, Lablache, Gildardi, and Schira.
Harp—M. Oberthür and T. H. Wright.
Sight Reading—Herr Ganz.
Organ—Mr. George Cooper and Mr. W. Beavan.
Harmonium—Herr Engel.
Concertina—Signor Regondi.
Violin—M. Jansa and Straus.
Violoncello—M. Paque.
Italian—Signor Pepoli.
French—M. Cotte.
Department—M. Petit.
Acting—Mrs. Stirling.

The HALF-TERM COMMENCED ON FRIDAY, February 28th. The Academy is for Amateurs as well as for Professional Students, Ladies and Gentlemen. Fee, £5 5s. per term, includes Instruction in Three Branches of Study. Three terms in the year. Students residing at a distance can receive all their lessons on one day. Prospectuses at the Office, 4, Langham Place.

JOHN BLAGROVE, Sec.

OPERATIC SINGING CLASSES for Training Pupils (Ladies and Gentlemen) for the Lyric Stage are held twice a week, under the direction of Maestro CATALANI, who is making preparation for the formation of an Opera Company.—Particulars of Maestro CATALANI, at his residence, 59, Queen Anne Street, Cavendish Square.

PURSUANT to a Decree of the High Court of Chancery, made in a suit "Wright v. The Opera Company Limited and others," all Persons claiming to be holders of Debenture Bonds of the Defendants, the Opera Company Limited, and entitled to participate in the Trust Funds come to the hands of the Defendants, HENRY DEFFELL and GEORGE THOMAS METZLER, the Trustees of a certain Deed dated the 23rd day of June, 1865, are, by their Solicitors, on or before the 16th day of March, 1868, to come in and prove their claims at the Chambers of the Master of the Rolls, in the Rolls Yard, Chancery Lane, in the County of Middlesex, or in default thereof they will be peremptorily excluded from the benefit of the said Decree. Monday, the 23rd day of March, 1868, at Twelve o'clock at Noon, at the said Chambers, in application for hearing and adjudicating upon the claims. Dated this 16th day of February, 1868.

ROBERT MARSHALL, Chief Clerk.

THOMAS E. HARPER,
17, Gracechurch Street, E.C., London,
Solicitor for the Plaintiff.

MISS BESSIE AITKEN, the celebrated Scottish Vocalist, will sing GUGLIELMO's immensely successful Ballad, "THE LOVER AND THE BIRD," at Aberdeen, To-NIGHT.

MDLLE. ROMANELLI will sing GUGLIELMO's immensely successful Ballad, "THE LOVER AND THE BIRD," at the Music Hall, Edinburgh, Saturday next.

MISS BESSIE EMMETT will sing GUGLIELMO's immensely successful Ballad, "THE LOVER AND THE BIRD," in Mrs. John Macfarren's Pianoforte and Vocal Recital, on March 12th.

MISS SUSAN GALTON will sing GUGLIELMO's immensely successful Ballad, "THE LOVER AND THE BIRD," every night, in Offenbach's "The Village Fiddler," during Miss Louisa Fyne's Operetta Tour.

MISS MARIE STOCKEN will sing SCHIRA's Waltz Song, "IL BALLO," at the Hanover Square Rooms, March 25th.

MISS MARIE STOCKEN will play ASCHER's popular Romance for the Pianoforte, "ALICE," at the Hanover Square Rooms, March 25th.

MISS JULIA ELTON will sing Signor TRAVENTI's new Ballad, "MY LOVE IS COME," at Monsieur Paque's Concert, at the Eyre Arms, March 3rd.

MISS JULIA ELTON and **MR. W. H. CUMMINGS** will sing NICOLAI's admired Duet, "ONE WORD," at M. Paque's Concert, Tuesday, March 3rd.

MISS ADELAIDE NEWTON will sing BENEDICT's renowned song, "ROCK ME TO SLEEP," at the Pimlico Rooms, March 2nd.

MISS ANNA JEWELL will sing the part of "THE MAY QUEEN," in Professor BENNETT's Cantata, at St. James's Hall, on Friday next, March 6th; and will sing at the Philharmonic Society's Concert, Liverpool, March 10th.—2, Wigmore Street, Cavendish Square.

MISS JENNY PRATT will sing **HENRY SMART'S** popular Ballad, "THE LADY OF THE LEA," at Plymouth, March 9th; Torquay, 10th; Exeter, 11th; Bath, 12th; and Bristol, 13th.

MISS JENNY PRATT will sing "THE LADY OF THE LEA" during her Provincial Tour with Madame Lemmens-Sherrington, beginning March 9th.

MISS ROSE HERSEE will sing her popular Ballad, "A DAY TOO LATE," every evening during her tour with Mr. Mapleson's Opera Concert Party.

MISS ROBERTINE HENDERSON and **MR. WALTER BERNARD** will sing "I'M AN ALSATIAN," the popular Duet from OFFENBACH's "Lisken and Fritschen," at Croydon Literary Institution, March 5th.

MISS CLINTON FYNES requests that all communications respecting Concerts, Pianoforte Lessons, etc., be addressed to her, 27, Harley Street, Cavendish Square, W.

MISS BERRY-GREENING will sing the new song composed expressly for her by **ALFRED CARDES** (Words by B. B. STEVENS), "SONGSTERS OF SPRING," at all the Towns during her Tour through the Northern Counties in March.

MISS BERRY-GREENING is now making her engagements as principal Soprano for Miscellaneous Concerts and the following Oratorios:—"Messiah," "Creation," "Samson," "Seasons," "Acts and Galathea," "Alexander's Feast," "Israel in Egypt," "St. Paul," "Eli," "Naaman," "Ruins of Athens," "Stabat Mater," "Saul," "Solomon," "Judas Maccabaeus." Southern Counties in February and Northern Counties in March.—Address: Miss BERRY-GREENING, care of Messrs. CHAPPELL, 50, New Bond Street, London, W.

BELFAST POPULAR CONCERTS.

MADAME EMMELINE COLE will sing, at Belfast, March 2nd and 9th, Nilsson's popular Swedish Waltz Song, "O'ER THE SNOWY MOUNTAIN TOPS."

MADAME EMMELINE COLE will sing **WELLINGTON GURNEY'S** new and popular Ballad, "THE SPRING," at Belfast, on the 2nd and 9th of March, at the Popular Concerts.

MDLLE. ANGELINA SALVI is at liberty to accept Engagements for Concerts, Oratorios, Matinées, etc., during the forthcoming Season. Letters to be addressed (care of DUNCAN DAVISON & Co.), 244, Regent Street, W.

MR. CHARLES STANTON will sing **ASCHER'S** favourite Romance, "ALICE, WHERE ART THOU?" and **BLUMENTHAL'S** "MESSAGE," at St. Stephen's Schools, Canonbury, NEXT TUESDAY.

MR. CHARLES STANTON (Tenor) is open to engagements for Oratorios, Concerts, &c. Address—6, Lower Porchester Street, Oxford Square, Hyde Park.

MR. HENRY REGALDI, Professor of Singing, &c., can accept Engagements as Tenor Vocalist for Concerts, Oratorios, &c., in Town or Country, and continues to give instruction in Singing at his own residence, or that of his pupils.—25, Gloucester Street, Belgravia, S.W.

MR. EMILE BERGER will play his admired Transcription of **BALFE'S** popular song, "SI TU SAVALS" ("Didst Thou but Know"), at the City Hall, Glasgow, and at his various engagements in Scotland.

MR. CHARLES HALL, many years Conductor and Composer at the Royal Princess's Theatre, imparts instruction in any description of Vocal Music required for the Stage or Concert Room. Vocal and Instrumental Performers supplied for Theatres, Concerts, and Fetes.—Residence, 199 Euston Road, N.W.

MR. KING HALL, Solo Performer on the Pianoforte and Harmonium, attends Concerts and Soirées, and continues to receive pupils at 199, Euston Road, N.W.

SIGNOR GUGLIELMO begs to inform his Pupils, Patrons, and the Public, that he has returned from Scotland and resumed his engagements in Town. Also, that he intends at the end of the present year to retire from his Vocal Private Teaching, and to confine his services to Schools and Classes. For terms, address Signor Guglielmo, 14, Elgin Crescent, Kensington Park.

THE ART OF SINGING:

A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By **T. A. WALLWORTH**,

A *Criticallian* method, upon which has been formed the voice of his pupil, Miss **LUCE FRANKLIN**, and those of other successful pupils.

Full Music size, 7s.

London: **HAMMOND & Co.** (late **JULLIEN**), 5, Vigo Street; and of the Author, at his residence, 56, Wimpole Street, W.

ARDITI'S NEW SONG, "THE NEAREST WAY HOME."

Price Three Shillings.

"The Nearest Way Home," a charming and highly effective song, will be heard in every Concert Room, and rival in popularity the same composer's "Il Bacio" and "The Stirrup Cup."

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| LA SPINAZZOLESE | 3 0 |
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"MY HAPPINESS,"

("THE MOTHER'S SONG").

By **JOHN OLD.**

Price 3s.

Beautifully Illustrated and sent Free for Eighteen Stamps.

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THE LATE MR. WEISS'S NEW TRIOS.

"THE PEASANTS' MORNING SONG,"

FOR SOPRANO, TENOR, AND BASS.

"THE LABOURERS' EVENING SONG,"

FOR SOPRANO, CONTRALTO, AND BASS.

Price Four Shillings each.

RANSFORD & SON, 2, Princes Street, Oxford Circus.

"LOVE THAT HATH US IN THE NET,"

BALLAD.

Poetry by **TENNYSON.**

Music by **RICHARD DE VALMENCY.**

"We have previously had the pleasure of commenting favourably on the compositions of M. de Valency. We have a pleasing ballad adopted and introduced by **Mdlle. Liebhart** and **Miss Robertine Henderson**. It has a bright, sparkling melody, and Tennyson's expressive words are well adapted to the music. It is within the compass of an octave, with a light and pleasing accompaniment. Altogether a graceful and acceptable little ballad, well worthy of the composer, and likely still further to advance his name and fame."—*Brighton Gazette*.

London: **DUNCAN DAVISON & Co.**, 244, Regent Street, W.

"**THE WOMAN OF SAMARIA**," the Sacred Cantata by **Professor BENNETT**.—NOTICE.—The VOCAL SCORES of the above Cantata, and "THE MAY QUEEN," will be sold in the St. James's Hall on the occasion of the Repetition Performance, on Friday, March 6th.

LAMBORN COCK, ADDISON, & Co., 62 and 63, New Bond Street, W.

REST FOR THE WEARY. Sacred Song. Composed and Dedicated to Miss Burdett Coutts, by the Author of "Her Bright Smile Haunts me Still," "The Liquid Gem," and 200 others. Free by post for 16 stamps.

AT'S New Song, "I MUST LEAVE THEE, BONNIE KATIE." Mr. W. H. Cummings's rendering of this song was one of the most remarkable sensations at Mr. Ransford's highly successful concert at St. James's Hall, February 18th. In answer to an enthusiastic encore, Mr. Cummings repeated the song with even increased brilliancy and effect. The song free by post for 19 stamps.

BRINLEY RICHARDS'S FANTASIAS on WELSH AIRS. Nos. 1 and 2, each 4s. Mr. Brinley Richards was most rapturously encored on playing one of his much-admired Welsh Fantasias at Mr. Ransford's concert, and responded by playing the second with similar overwhelming applause. These fantasias embrace "The Bells of Aberdovey," "Poor Mary Ann," "The March of the Men of Harlech," etc. Each of the fantasias free by post for 25 stamps.

London: **ROBERT COCKS & Co.**, New Burlington Street, W.

The Royal Academy of Music.

(From the "Daily News.")

Last year, for the first time, there was included in the votes a very modest grant to the Royal Academy of Music. It was trivial as a contribution to the expenses of the institution, but it was valuable as a first recognition of the national claims of an art which is second to none in dignity and charm, and which has not the advantage that painting and sculpture have enjoyed of being supported by public commissions. But if we are rightly informed, this small boon is already to be withdrawn, and Government has refused to insert in the current estimates any provision for the Academy of Music. On what private reasons this resolution is based we do not undertake to say. But it is reported that the universal Mr. Coles has taken advantage of certain dissensions in the governing body of the Academy to instigate the confiscation of its charter, with a view to its ultimate absorption in the congeries of educational establishments, of which he is the autocrat, at South Kensington. If, indeed, we are rightly informed, the directors have already yielded to pressure so far as to take the vital step of surrendering the charter of the institution, though Her Majesty has not yet been advised to accept it. Meantime, however, those who are more immediately concerned in its interests have stepped forward to occupy the post thus abandoned by its official and titled defenders.

The masters who actually conduct the instruction have, we believe, made an offer to take upon their own shoulders the responsibility of carrying on the institution, provided only they are allowed to do so without interference, and have announced their readiness to allow their remuneration to depend on the success that may attend their efforts. Whether this offer shall be accepted is still undecided. If South Kensington opposes it, we know by experience how small chance it has of being permitted to come into operation. But the public has an interest in the matter which is not at all the same as that of South Kensington. Hitherto the Royal Academy of Music has failed in performing its mission of furnishing to Englishmen and Englishwomen that high and complete education, direction, and encouragement in their art which foreign national establishments provide. The consequence has been that English music has fallen behind that of other nations, and the defect of executants and composers has reacted in corrupting and retarding the public taste. This result has been mainly due to the error of committing the management of the Academy to a certain number of peers and *di ellanti* to the exclusion of the professional element. The failure which has followed would have come to pass in exactly the same way in the case of painting if the Council of the Academy in Trafalgar Square had been composed of amateur members of the Legislature, instead of eminent and actual artists. What is wanted for the regeneration of the sister institution of Music is nothing more than an adoption of the self-governing principle which is recognized in the pursuit of every other art. Freed from the shackles of amateur incompetency, placed under the management of the most distinguished of our existing professors, left to rely upon itself with only such judicious assistance as Parliament will gladly vote to promote an art in which high and low have an equal interest, it may be expected that the Academy of Music will yet redeem its title to public respect and support. It has at this moment, both among teachers and pupils, all the elements of a real and valuable success, if they were allowed to be rightly developed. But the very first condition of reform is the substitution of professional for non-professional—that is, for ignorant—direction, and the public will certainly call the Government to account if it allows the charter to be either jobbed or juggled away, or fails to profit by the desertion of titled patrons to inaugurate a more healthy and rational system of management.

To the Editor of the MUSICAL WORLD.

SIR,—Several paragraphs having appeared in the public papers announcing that the Royal Academy of Music is about to close, I beg to state that the Institution will open its summer session, as usual, on the 9th March, with an increase in the number of its students. May I request that you will insert this in your valuable paper, and oblige, your obedient servant,

WILLIAM STERDALE BENNETT, Principal.

Royal Academy of Music, 17th February, 1868.

(From the "Tomahawk.")

Our contemporary, the *Daily Telegraph*, in a recent impression, reports the approaching dissolution of that worn-out and useless establishment for the cultivation of music which dragged on a purposeless existence in Tenterden Street; this event, which was foretold in these columns some months ago, will fill few with surprise and none with regret. The charitable saying, *Nil nisi bonum, &c.*, need not apply to institutions as to men, and when the day arrives on which the Royal Academy of Music is to be "decently interred," we shall not think it necessary to attend the funeral. It has long been ailing, and its separation from earthly troubles can scarcely be viewed otherwise than as a merciful release. It is true (as our contemporary states), that in years gone by, a certain number of noblemen and musical connoisseurs interested themselves in the welfare of the institution, and that the Academy ball was an event in London society. But we may fairly ask what good did these well-intentioned noblemen hope to effect? or what expectations could be entertained of a *Conservatorium* to the well-being of which an annual ball appears to have been a necessity?

The fact is that the whole system which governed the arrangements connected with the Academy was faulty in the extreme. Such few pupils of distinction whom chance sent to Tenterden Street, took speedy possession of any prize which came in their way, and forthwith migrated to Germany or elsewhere, to acquire that amount of proficiency in their art with which the Academy was unable to furnish them. Thus, the most that can be said in favour of it is, that it served as a stepping-stone to other and better institutions.

It may in fairness be stated that the financial condition of the Academy was always most deplorable; the directors never had any money, and they were forced, therefore, to depend for their capital, on donations, fluctuating subscriptions, and so forth. This might be all very well during a prosperous year, but it is idle to suppose that an institution of its class could flourish without a positive and well-defined revenue, by means of which a certain amount of annual expenditure could with safety be regulated. And so it happened that, when its noble patrons died off, or became apathetic as to musical matters, the poor old Academy fell upon very hard times; and, in its hour of trouble, sought the assistance of Government. Mr. Gladstone was then Chancellor of the Exchequer, and he showed his sympathy with the prayer of the memorialists to the extent of giving them £500 a year. What amount of benefit he expected would accrue from this grant, it is not for us to say. It appears very plain, however, that if the Academy deserved any assistance whatever from public funds, a more liberal subsidy should have been offered; and if, on the contrary, the establishment was useless, what good was there in asking Parliament to throw away £500 a year.

But stay—we must be weary of saying aught which may appear discourteous to the late holder of the public purse-strings, for we should be sincerely pleased to see the establishment of a properly organized *Conservatorium* for the cultivation of the musical art in England, and it is quite clear that such an event cannot come about unless the Government is willing to lend a helping hand. To do this effectually, Parliament must be asked to vote thousands, where they have recently been voting hundreds, with an endowment of £5,000 a year, and the appointment of authorities with whom should rest the responsibility of its proper administration, there is no fear but that the *Conservatorium* of Music in London would, before long, take rank with similar institutions in Paris, Brussels, and elsewhere.

This is a consummation most devoutly to be wished, and if those who really have at heart the welfare of Music in England will bestir themselves, we may indulge a reasonable hope that, from the ashes of the old Academy will rise an institution which shall command the respect of musicians and the approbation of the country.

[Friend "Tomahawk" is really too hard upon our Royal Academy of Music. Perhaps he will name a few continental conservatories which have sent forth better musicians than Sterdale Bennett and George Alexander Macfarren.—A. S. S.]

THE "MAATSCHAPPY TOT BEVORDERING DER TOONKUNST" IN HOLLAND.

Holland does not enjoy among us the reputation of being a very productive nursery for music. A few individual composers, such, for instance, as Franz Coenen, Joh. Verhulst, and Heinze in Amsterdam; Rich. Hol, in Utrecht; Bargiel, in Rotterdam, etc., have, it is true, made themselves known by their writings, some of which are exceedingly good, though none are of surpassing excellence or calculated to mark an era in art, and, therefore, looking only at the result, we are justified in coming to the conclusion that for the moment, music in the Netherlands is far behind what it is in all neighbouring countries. If we enquire into the reason of this fact, we must certainly attribute a portion of the blame to the volatility arising from ignorance, to the meaningless superficiality of Dutch musicians. Anything like high artistic purpose has long been lost sight of in Holland; music has not been regarded as a means of education, by which the composers should endeavour to work with an ennobling and elevating influence upon the taste of the public at large, but has sunk to be a mere source of idle amusement employed simply to pamper the ear, without in the least exciting intellectual speculation. The evil is deeply rooted in the nation, and not to be very easily eradicated, even by the praiseworthy exertions of men fitted to undertake the task. The barren soil, continually menaced by the elements, produces men of a sober class of intellect, who appear to be destined from the outset by Nature to cultivate practical and realistic views; poetry cannot flourish among them, or, at any rate, not as it flourishes in countries more richly endowed by Nature. Thus we shall never hear of any remarkable native opera in Holland, because voices are wanting, and because the climate renders it almost an impossibility to cultivate them, supposing good ones were to be found.

We should, however, be going too far, if, from viewing these scanty results, we were to assert that the cultivation of music is neglected in Holland altogether. On the contrary, Holland is distinguished for the efforts made to advance that cultivation, and is, therefore, entitled to our fullest respect, the more so, because the great obstacles already mentioned, and which are partly incapable of being remedied, require a rare amount of perseverance, a quality, by the way, peculiar to the Dutch. The better part of the population, especially musicians themselves, perceived long since the evils to which we have referred, and, in order to do away with them, founded an association entitled the *Maatschappij tot bevordering der Toonkunst*, having branch associations all over the country. The object of the Association is the cultivation of high classical music, and this object has been pursued with increasing vigour for some years. The parent Association is at Amsterdam, and its activity is kept up chiefly by the eminent man named at the commencement of this notice. Branch Associations have been established in Arnhem, Deventer, Dordrecht, Enkhuizen, Goes, Hage, Haarlem, Heusden, Rotterdam, Utrecht, and Zierikzee. The total number of active members is now 1914, together with 109 professional musicians, who take part in the performances, and 125 honorary members. Every year there is a musical festival at one or other of the places where there is an association. The majority of the members attend, and, as a rule, an irreproachably classical programme is carried out (though the performance itself is not always so irreproachable). The Association has, moreover, called into existence under its name several institutions all having the same serious aim. Thus there is in Rotterdam, under Bargiel's direction, a Conservatory having at present 337 pupils, and a similar Conservatory with 225 pupils in Amsterdam. We must not compare these establishments, it is true, with similar ones in Leipzig and Berlin, for so advanced they are not as yet, but the firm and serious purpose actuating the directors will in time be followed by the happiest results. Singing Academies have been founded by the Association in the following towns:—Enkhuizen (32 members); Goes (50 members); Haarlem (37 members); Utrecht (43 members), and Zierikzee (18 members). The Association is, moreover, trying to have singing introduced into the schools, and in several places has already been successful. As we perceive, the Dutch have every desire that music should be paid all the consideration due to it, and which it has not yet received. The fresh impetus constantly given by the society has already borne good fruit, inasmuch as household music is beginning to be cultivated especially in families. From ten to twenty years ago, it was

not considered necessary that music should be taught; music now forms, among the better classes of society, a branch of education rarely omitted. This result is due mainly to the *Maatschappij tot bevordering der Toonkunst*, and we wish it every success.

V. M.

MUSIC AS A SOURCE OF MERE AMUSEMENT.*

In addition to fulfilling its proper mission, which is regarded by many aestheticians as the highest of any, and far surpasses aught that can be effected by poetry and plastic art, we see music serving another object, below anything to which the other arts just mentioned can descend: that of a popular means of mere amusement, the degradation being the deeper, inasmuch as it is demanded by, and granted to, not uneducated and common people, but the members of what are denominated the better classes. The worst farce brought out at a theatre in the outskirts of a great town is, in the first place, performed in the locality fitted for it; in the second, only those persons who are fond of such works go to see it; and lastly, the audience take a pleasure in witnessing it—the author knows exactly what he wants, and what he is entitled to expect. Painting is utterly incapable of working for the lower classes in this manner—for the originators of certain drawings belong to the category of those individuals who afford occupation to the judge on the bench and not to the judge of matters of art; in no half-and-half educated company is the wish ever expressed to see an ordinary farce, or a scene from one, represented in a drawing-room; the great man of the aristocratic or financial world, who wishes to astonish his visitors with a picture, will certainly go to the studio of the most celebrated and dearest painter; on the drawing-room tables of elegant women we find, in addition to the photographs of the family, only copies of old and famous pictures, or magnificent illustrations of books of poetry—for music alone is it reserved to be regarded as an aristocratic means of enabling fashionable people to while away the time, and to have this notion corroborated by those virtuosos, whose duty it should be to represent the loftiest mission of the art; nay, this is not all: these virtuosos place their art on a lower level than that on which the farce-writer and the obscene painter place theirs—the latter panders merely to a public actuated exclusively by vulgar tastes, but the former present "educated" persons either with drawing-room pieces, which, as regards intellectual purport, are as low as a street-ballad or a filthy drawing, or else they insult a better piece by demeaning themselves to play it in the midst of an animated conversation—which never ceases, unless some fair and celebrated singer begins singing.

It does not require any especial assurance on our part, we suppose, to convince the reader that we do not include in our remarks all drawing-rooms and all virtuosos, that we acknowledge the noble art of music is honoured and properly cultivated in many houses, and that the artists welcomed there, are, etc.—we leave the reader to finish the phrase for himself. But that the mass of drawing-room society demands mere diversion, and expects to obtain it from music, because other arts do not offer it them, is an incontrovertible fact—and that the mass of musicians, not excepting the most talented, gratify this craving for amusement is another fact not to be denied; many among the latter may perhaps fancy that they are working to extend their reputation, and that the persons who attend their concerts are only such as are induced to do so by drawing-room patrons; but how wretched must be the position of art, when such means as these have to be employed, and when such excuses for self-justification are considered in any degree valid!

An examination into the causes of this degradation, and of the means of cure, would be a long, a very long task, and attended with no good result. One fact alone is to be definitely laid down: before busying ourselves with all kinds of æsthetical hypotheses, we should endeavour to place the social position of musicians upon a firmer basis, by guiding them to a correct view of the means to be employed and the object to be attained. But—even that would perhaps be a fruitless and dangerous attempt, so we must be content with laying down the fixed principle, that a thing is far from being correct and good, because we are not, for the moment, able to alter it.

* From the *Neue Berliner Musikzeitung*.

ST. JAMES'S HALL.

St. James's Hall has been musical all this fortnight. Herr Joachim's return to the Monday Popular Concerts having been recorded at the time, it remains only to add that, after a professional visit to the north, where, according to invariable custom, he took good music with him, he made his second appearance at the morning performance of Saturday, playing first fiddle in the finest of Mozart's string quintets (the one in G minor) and in the ever popular septet, for string and wind instruments, of Beethoven. The pianist at this concert was Herr Ernst Paner, who afforded another striking proof of his versatility by a capital performance of Mendelssohn's solo sonata in E major—an early work, full of beauties and extremely difficult to execute, but happily not, as was till very recently believed, the only sonata for pianoforte which its illustrious author has left. The singer was Mdlle. Angèle, who, among other pieces, gave Mr. Arthur Sullivan's "Will he come," one of the most unaffected and charming songs of the day.

On Tuesday night week "the veteran," Mr. Ransford, held his annual "English concert," which attracted a numerous audience; and on Wednesday the seventh of Mr. John Boosey's well-managed and therefore deservedly popular "London Ballad Concerts" drew an enormous crowd. At these concerts lovers of the genuine old English ballad style congregate fortnight after fortnight, and find ample gratification, the songs and ballads of the hour, by Claribel and other composers now greatly in vogue, being administered with such judicious sparingness as to allow that which time has consecrated to give tone to the programme. No better entertainments of the kind have been offered to the public; and, by enlisting the services of the best singers at hand, Mr. Boosey does whatever is possible to render them attractive.

On Thursday Mr. Henry Leslie gave another very interesting concert—the third of his promised series. At this the striking features were a "Magnificat" from Mozart's *Vesperæ de Dominica*; the glorious "Sanctus" from John Sebastian Bach's elaborate, and in its way unequalled, Mass in B minor—a work of entirely opposite character, but, at the same time the only mass that can be compared in grandeur of design and elaborate treatment with the No. 2, in D, of Beethoven; and, lastly, the first movement ("Kyrie Eleison") of Schubert's Mass in E flat. Most amateurs would have preferred the whole of Bach's mass, or the whole of Schubert's, to a series of fragments; but this, it may be presumed, was impracticable. Enough that the specimens thus offered of the sacred music of three men of genius, who had little or nothing but genius in common, were highly suggestive. The execution of Bach's "Sanctus" was singularly good, and conferred infinite credit on Mr. Leslie and the chorus and orchestra under his direction. By the side of such emphatically devotional music M. Gounod's *Messe Solennelle* in G ("St. Cecilia Mass"), a piece of theatrical tinsel, as void of religious depth of feeling as it is artificial and pretentious, seemed flat and spiritless, notwithstanding the merits of the performance, which were above the ordinary. Of a very different calibre was the selection ("Gloria" and "Benedictus") from the by many years earliest, and, though least ambitious, not by any means least beautiful of Beethoven's two masses. Here again we had church music of the purest. There was some excellent solo singing at this concert, and from among the rest must be singled out Mr. J. G. Patey's delivery of Pergolesi's air, "O God, have mercy," and Mdlle. Carola's of a spirited and highly effective *bravura* from Mr. Costa's *Eli* ("I will extol Thee"). Of the favourable impression created by the new Hungarian lady in the soprano music of *St. Paul*, at the last concert of the Sacred Harmonic Society, we have already spoken; and it is enough to say that her brilliant execution of Mr. Costa's air (unanimously encored) more than confirmed it. Mr. Nelson Varley, a new and promising tenor, displayed both ambition and self-reliance in attempting the arduous air (with chorus), "Sound an alarm," from *Judas Maccabæus*, which he declaimed with considerable vigour. The concert, which was limited to sacred music, ended nobly with Handel's "Hallelujah." At the fourth concert Madame Arabella Goddard was to play the Kreutzer Sonata of Beethoven with Herr Joachim, and at the fifth we are promised the magnificent Reformation Symphony of Mendelssohn.

On Friday week Professor Sterndale Bennett's sacred cantata, *The Woman of Samaria*, one of the prominent features at the Birmingham music meeting of 1867, was introduced for the first time in London, under the able direction of Mr. W. G. Cusins, who also conducted it at the great Midland Festival. What was felt by the Birmingham audience of six months ago was as strongly felt by the audience in St. James's Hall—one of the most raucous and critical ever assembled in a London concert room. *The Woman of Samaria* is not merely worthy its composer, but is the work of the day. We have nothing to add to, nothing to retract from, the long analysis we gave of it at the time, but simply to state that the high opinion derived from its first performance was thoroughly justified by the second. Professor Bennett, jealous as

always of his good fame, has made his newest work still more complete by the addition of a new grand chorus, "Therefore with joy shall ye draw water out of the wells of salvation" (*Isaiah*), and an unaccompanied quartet, "God is a Spirit." The chorus materially enhances the general effect; while the unaccompanied quartet is almost as happy an afterthought as the unaccompanied trio in *Elijah*; and both being in the major key, a certain relief is afforded to the unusual number of slow choruses, fine as, without exception, they undoubtedly are, but of which, as it seemed before, more than enough were in the gloomy minor. The cantata, as it now stands, is perfect. The performance was excellent throughout. Mr. Cusins conducted with extraordinary care, and was admirably supported by a first-rate orchestra (principal violin, Mr. J. T. Willy), a chorus in each department efficient, the lady-students of the Royal Academy of Music (of which Professor Bennett is principal) forming the semi-chorus, and Mr. E. J. Hopkins (of the Temple) as organist. The solo singers were Mesdames Rudersdorff and Sainton-Dolby, Mr. W. H. Cummings, and Signor Foli. All worked zealously; but the palm was awarded to Madame Sainton and Mr. Cummings, to whose share fell the two most beautiful airs in the cantata, "O Lord, Thou hast searched me out," and "His salvation is nigh them that fear Him"—both of which were asked for again and repeated, and no wonder, inasmuch as both were irreproachably sung. Two other pieces were encored with equal unanimity. These were the chorus, "Therefore they shall come and sing in the heights of Zion," a purer example of six-part vocal writing than which could hardly be named, and the unaccompanied quartet, "God is a Spirit," which is as beautiful as it is unpretending. At the end of the cantata a cry from every part of the hall was raised for the composer, and the enthusiastic greeting that welcomed Professor Bennett when he came forward must have proved to him how heartily his earnest music had been appreciated. *The May Queen* of the same composer followed, but of this familiar pastoral, which every one was charmed to hear again, we have nothing new to say. In strict justice, however, it must be recorded that the execution of *The May Queen* was not nearly so good as that of *The Woman of Samaria*. Both are announced for repetition on Friday next.

A concert was given in St. James's Hall on Saturday night, on behalf of the sufferers from the famine in Eastern Prussia. All the artists who co-operated, vocal and instrumental, were Germans, and among them was Herr Joachim, who played one of J. S. Bach's violin solos and the *andante* with variations from Beethoven's Kreutzer Sonata, the pianist being Mdlle. Agnes Zimmerman. Bach's concerto for four pianofortes, performed by Mdlles. Zimmerman and Kinkel, MM. Ganz and Benedict, with accompaniments of string instruments (directed by Herr Manns, of the Crystal Palace), and several part-songs, by the Männer Gesangverein, were also in the programme. Mr. Benedict was conductor. The concert was entirely successful; and it is believed that a considerable sum will be handed over to the fund.

At the last Monday Popular Concert Herr Joachim led Mendelssohn's quartet in E minor (Op. 44, No. 2), besides playing with Mdlle. Schumann Beethoven's sonata in C minor, the last of the three, Op. 30, dedicated to the Russian Emperor, Alexander, and, with Mdlle. Schumann and Signor Piatti, Schumann's trio in D minor—one of the works in which the peculiar tendencies of that much disputed master are most vividly and characteristically exhibited. Madame Schumann also played two pieces by Scarlatti and a Gavotte (in D minor) by Bach, the last of which was encored.

The grandest performance of the evening, however, was that of Mendelssohn's noble quartet (MM. Joachim, L. Ries, H. Blagrove, and Piatti), the *scherzo* being tumultuously encored, and played (if possible) even better the second time than the first. The singer was Mr. Vernon Rigby, who sang, "Dalla sua pace," and a new Italian canzonet ("Nulla da te bell' angelo"), one of the most refined and beautiful compositions of Mr. Benedict, a composition indeed, to which the name of any composer might be attached. Mr. Zerbini was the accompanist.

Of Mr. Henry Leslie's fourth concert, Madame Arabella Goddard's performance of another selection from the *Lieder ohne Worte* (including the enchanting Eighth Book, which is equal to any of its predecessors), etc., etc., we must speak next week.

MUNICH.—Herr Max Zenger has just completed an opera entitled *Ruy Blas*. It will be produced ere long at Mannheim.

GOTHA.—Herr Stiehl's operetta, *Jery und Bätely*, is in rehearsal and will shortly be produced.

"NARCISSE."

Mr. Bandmann has achieved a very decided success, and has achieved it under disadvantages which more than double its value and its significance. In the first place, the piece, though furnished with dresses of considerable richness, was in all other respects placed on the stage with a meagreness that can only be described as poverty-stricken. In the second, the acting, with three exceptions, was so grievously below par, as not only entirely to mar the general effect, but at times very seriously to encumber the efforts of the two or three artists whose exertions alone redeemed the performance from utter mediocrity. Thirdly, the action of the piece was encumbered with a ballet of most abnormal length, the single redeeming point in which was that it was too obviously bad ever to see the light of a second representation. And, finally, the play itself, though with a plot of abundant interest and affording ample scope for powerful and effective situations, was in effect as rapidly tedious as might not unnaturally be expected from a construction we may fairly designate as one of the worst that has been seen for many a long year even upon the English stage. Yet, in spite of all these obstacles, the success of Mr. Bandmann was, as we have said, complete. From the moment he appeared upon the stage it was evident—through all the nervousness which at first appeared almost to overcome him—that here was at least a true artist. And as the play advanced this first impression was more than confirmed. Notwithstanding the long intervals of almost utterly irrelevant twaddle which elapsed between the comparatively few scenes in which he appeared, the interest of the audience, though it could not but flag, never failed to be aroused afresh when Narcisse came upon the stage, and a student of mental *chiaroscuro* might have gained some valuable hints from the aspect of the house when Narcisse and Quicaulte were on and when they were off the stage. That Mr. Bandmann's performance was perfect we cannot say. There is a little restlessness, a little roughness here and there, and at times a slight deficiency in the modulation of a voice which, while possessing excellent qualities, is not altogether without some little tendency to harshness. But these are defects which time and study will cure, and which, moreover, were doubtless not a little exaggerated by the excitement and nervousness of the occasion. His merits, on the other hand are those of the true artist, and will develop with every year. Especially in this respect would we draw attention to the scene wherein he discourses metaphysics with one of those Chinese figures, whose nodding heads would seem to the ordinary mind wholly incompatible with anything but the most absolute burlesque. And such in inferior hands this remarkable scene must inevitably become. That Herr Bandmann succeeded in investing it throughout with a real and serious, though avowedly fantastic, interest was quite enough to place him at once among the very few true artists of the age. With the exception of Mr. W. Farren, who made the Count as like a gentleman as the very hopeless Duke de Choiseul, with whom all his business lay, would in any wise permit him, the only other name which calls for any especial notice is that of Miss Palmer. That young lady, of whose Juliet we were able not long since to speak in such satisfactory terms, has in Quicaulte taken another decided step in advance. Of tenderness and pathos she had always ample store. She is now rapidly acquiring the grace and polish which study and practice alone can give. At the same time she is losing nothing of the freshness and simplicity which has always been her principal charm, as it is indeed the charm most rarely found and most quickly lost. Miss Palmer is above all things what the Italians expressively term *simpatica* to the very finger tips, and in her hands the part of Quicaulte, though in reality very far inferior to that of the Pompadour, becomes at once, after that of Narcisse, the principal feature in the play. We warmly congratulate this young lady upon her continued and increasing success.

THE OPERA OF THE FUTURE.

Sir,—It is to be hoped that Mr. Mapleson has not already been making ducks and drakes with the money subscribed by his friends and admirers in order to enable him to enter once more upon the duties and cares, and, according to the new view on the subject, pleasures and profits of management. It has been confidently announced by one too-well-informed journal that the money demanded by Mr. Gye for what is called "the good-will of the house" has actually been paid; which would mean, in simple language, that Mr. Mapleson was ruined anew, to say nothing of the supporters and share-

holders whom he would have dragged down with him in his fall. The truth on this subject is told (oddly enough) in a "communicated" article, published in Sunday's *Observer*. The article in question is, in effect, an appeal for support, addressed to that often gulled, but not eternally gullible, animal, the British public; and it is pathetically set forth therein that the immediate obstacle in the way of a union between the two managers is the immense sum required by Mr. Gye for consenting to retire into private life. That is just what I should have said, without having received any *communiqué* on the subject at all. If a company of a thousand shareholders, at one hundred pounds a share, could be got up, with the view, and for the special purpose of buying out Mr. Gye on his own terms, another company, with half as much capital again, would have to be formed in order to buy off the various persons, mortgagees, and others who have claims on Covent Garden Theatre. Then the time would have arrived for organizing a third company, the function of which should be to furnish Mr. Mapleson with enough capital for carrying on the Royal Italian Opera during the ensuing season, and to pay that gentleman whatever salary he might think fit to assign to himself as manager. From one point of view it might, of course, be argued that the formation of this third company would be unnecessary, for it is now pretended (see an article on the subject, more or less "communicated," in Saturday's *Morning Post*) that the receipts at the Royal Italian Opera are so immense that almost any amount of profits might be secured by merely keeping the expenditure within moderate limits.

But how, it may be asked, is this to be done? The answer is simple, if cynical. The "artists" are to have their salaries cut down. It is thought that by arranging a sort of "lock-out," the manager of the new united, amalgamated, joint-stock Opera Company will be able to force first-rate singers to accept second-rate salaries. This is the true meaning of a paragraph which appears both in the *Morning Post* article of Saturday, and in the *Observer* article of Sunday, to the effect that hitherto opera-managers have deeply suffered from the "shackles" put upon them by the principal singers; but that, after the formation of the United Opera Company the turn of the singers will begin. Vanity again! The great singers do not live by London alone. There are also Italian operas at Paris and at St. Petersburg. Each of the three great powers—to say nothing of the two minor great powers, Prussia and Austria—maintains an Italian opera of the highest class; and although Mr. Mapleson may flatter himself that, inasmuch as the Italian operas of Paris and St. Petersburg are closed during the summer, he will during the summer be able to impose his own conditions, he may rest assured that the terms of France and Russia will also, in the long run, be those of England.

The great secret, then, of the new scheme for making money out of Italian opera—which hitherto has ruined, sooner or later, every one in England who has ever been connected with it as manager—is to screw the desired profit out of the singers' salaries. I am happy to think that the singers would not stand it; nor do the public with them to do so. If two pounds a week is fitting salary for mere administrators, ten or twelve thousand a year is very little for beings of such delicate, exceptional organization and such rare genius, as those enchanting vocalists Adelina Patti and Christine Nilsson. The quadrupled which carries the flowers to market is no doubt a useful animal; but he should remember that it is by and for the flowers that he lives.—Your obedient servant,
Echo.

THE TWO OPERAS.—The proposal to unite the two great opera companies under one management is said to have met with a check. Mr. Gye asks £270,000 for his scenery and properties; Mr. Mapleson demands £15,000 for acceding to the scheme; and the promoters of the company consider £200,000 enough for the former, and limit their proposed capital to that sum. Supposing this difficulty to be tidied over, Mr. Mapleson is to be nominally sole manager, but is to be governed by a Board of Directors, who, in some unexplained way, are to reduce the salaries of operatic singers, and make the great artists more amenable to reason than has hitherto been the case. Why vocal talent is not to command so good a market as formerly is not made clear, nor how a limited liability company is to succeed in compassing what such men as Laporte, and Lumley, and Gye have, as is implied, been unable to achieve. The truth is that as long as the wealthy capitals of the world are competing for musical talent, so long will the first artists command their price, and practically dictate their own terms. Paris, Vienna, Lisbon, St. Petersburg each welcomed some members of our two opera troupes at the close of last season, and the Russian capital is paying Mario £200 a night at this time. There may be advantages in establishing an operatic monopoly, and in concentrating our great musical performances under one roof instead of two. It is not clear, however, how the public are to be better served, or that a single manager, even when "advised" by a Board of Directors, would cater more successfully or more profitably than has been done in the past.—*Express*.

REVIEWS.

Hanover Square. A Magazine of New Copyright Music. Edited by LINDSAY SLOPER. No. 5. [London: Ashdown & Parry.]

THE number of *Hanover Square* for March fully sustains the reputation of that now popular serial. As usual, four new pieces are given in return for the solitary shilling. The first of these is a selection from two sets of "Reveries-Valses" by Stephen Heller, which the Messrs. Chappell & Co. are about to publish. If the three movements it comprises are a fair specimen of the whole, we are inclined to think highly of them as pleasing trifles for the pianoforte. A highly poetical feeling runs throughout those before us, and, as they are easy to play, their popularity may be taken for granted. The second pianoforte piece is a spirited "Galop de Concert" by Mr. Walter Macfarren, which calls for no special remark. The two songs are contributed by Mr. J. L. Molloy and Miss E. Philp, composers very favourably known in that department of the art. Mr. Molloy selected as his subject Swinburne's passionate Rondel, "Kissing her Hair," and has treated it with considerable success. It may be objected that the *abandon* of the music scarcely equals that of the words, but the disparity is not marked enough to call for serious notice. Miss Philp has chosen for her theme an English translation of Goethe's "Mädchen, O Mädchen," and a charmingly simple and effective song is the result. The style, which is as uniform as the flow of the river itself, can be gathered from the opening phrase:—



While writing throughout in this studiously simple manner Miss Philp shows how art of no mean order can be conspicuous in the form of artlessness. The song before us will add to her reputation.

Slave Songs of the United States. [New York: A. Simpson & Co.; London: Trübner & Co., 1867.]

THE conquest of the South by the North in the late civil war opened up a vast field of curious enquiry with regard to the slave race. Previously that field had been carefully closed, and strangers warned off on pain of bullet, rope, or faggot, as the fancy of the moment suggested. But, with the fall of the Confederacy and the utter ruin of the slave system, the planter's preserves became common land, open to all alike without let or hindrance. How the active philanthropy of the North poured in battalions of mission agents is a matter of history, as is also the energy and devotion so conspicuously shown in its effort to raise a long-oppressed race from the degradation for which the "chivalry" insisted the negro was alone fitted. It was inevitable that the missionaries should be struck with much they saw and heard, and no less natural that their experiences should be given to the world. This is how the book before us came into existence. It is a compilation of slave songs made in the Port Royal Islands by William F. Allen, Charles P. Ware, and Lucy McKim Garrison, during their residence as mission agents in that locality; and is, we may say at once, a curious and valuable contribution to the history of slavery in one of its most interesting phases.

There is a long preface to the work, which, unlike prefaces in general, is of especial interest owing to the bearing of the information given upon the songs that follow. From it we learn that the greater part of the words and music in the volume was taken down from the lips of the negroes, who, however, could only be persuaded with difficulty to sing their secular ditties. This accounts for so few being in the collection. "Sperichil" songs they were ready enough to chant, but the newly acquired dignity of freedom forbade the repetition of such as essentially belonged to the past state of things, and were sung chiefly in compliance with the mandatory crack of the driver's whip. Their manner of "putting through" the former as described by the editors is highly curious. Although there is no singing in parts we are told that no two appear to be singing the same thing. "The leading singer starts the words of each verse, often improvising, and the others, who 'base' him, as it is called, strike in with the refrain, or even join in the solo when the words are familiar. When the 'base' begins, the leader often stops, leaving the rest of his words to be

guessed at, or it may be they are taken up by one of the other singers. And the 'basers' themselves seem to follow their own whims, beginning when they please and leaving off when they please . . . hitting some other note that chords, so as to produce the effect of a marvellous complication and variety, and yet with the most perfect time, and rarely with any discord." The circumstances under which this performance takes place vary considerably. Sometimes the "sperichils" are sung all sitting round, with no more than the customary antics of the negro when pleasantly excited. But others (called "runnin' sperichils") are used in a very different mode, and generally after "meeting" is over, the practice not being very favourably regarded by ministers and elders. When these dignitaries have withdrawn, benches are cleared away, a ring is formed, the bystanders begin the "shout," and the ring commences to revolve somewhat in "breakdown" fashion, and with the shuffling, jerking motion made familiar to us in this country by "delineators" of negro life. Sometimes the performers join in the singing, but, in any case, they become so excited that one after another falls out of the ring from exhaustion, their places being supplied by fresh comers, and so the game is kept up till far into the night. This strange custom is probably a relic of African barbarism, which has survived so long through being so congenial to the nature of those who practise it.

The composition of both the verses and music of these songs seems to be a work of time and many hands. The leading idea is thrown out by some one conscious of a "happy thought," and is taken up by the rest, additions and alterations being made at will, and so, to use the words of the editors' informant, "dey work it in, you know." What "it" is, when worked in, we must now briefly tell.

As we have already stated, most of the songs are religious, but the topics upon which they touch are few. This is, perhaps, hardly a matter for surprise, seeing that the religion of the negroes is little more than a vague, although passionate longing for the rest and beauty of heaven. The very frequency with which they sing of the "New Jerusalem" is a touching commentary upon the joyless condition of the slave. In the entire book there is not a line which expresses or even hints at the beauty of earth or the joy of living. On the contrary, the present is a sad journey to a joyful future, during which the travellers cheer themselves by singing "De vinter 'll soon be ober," and anxiously listen for "De Heavens-bell," or the solemn roll of "Jordan's waters." Many of the hymns are extremely grotesque, but many more, with all their comicality, have touches of tenderness and pathos which excite other feelings than that of amusement. Here is one of the comical examples:—

"You ride dat horse, you call him Macadone,
Jesus won't you come bumby?
You ride him in de mornin', and you ride him in de evenin',
Jesus, won't you come bumby?
De Lord knows de world's goin' to end up,
Jesus, won't you come bumby?"

And here is one of a different sort:—

"O my body's racked wid de fever,
My head racked wid de pain I hab,
I wish I was in de kingdom
A settin' on de side ob de Lord."

The allusions to Jesus and Satan are frequent, the former being sometimes represented as riding a white, and the latter an iron grey horse. Frequently these personages are dragged in after a most arbitrary fashion, as, indeed, are all the topics to which the hymns make allusion. To show this, we must give one more quotation:—

"De talles' tree in Paradise
De Christian call de tree of life;
And I hope dat trump may blow me home
To de New Jerusalem.
"Paul and Silas, bound in jail,
Sing God's praise both night and day;
And I hope dat trump may blow me home
To de New Jerusalem."

But, recklessly as the subjects are grouped together, there is always a reference to the "home," about which the negro never tires of singing.

The music has many and great peculiarities. Its rhythm is often wild and irregular, its tonality uncertain, and its progression weird and strange. Others, again, approach very nearly to the melodies

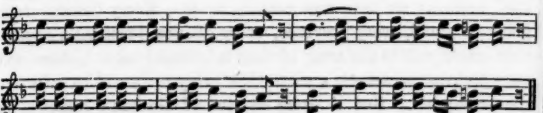
of the whites, to whom, in all probability they originally belonged. The latter need not be further noticed, but the former deserve a moment's attention, which can best be bestowed in the shape of examples. Here is an illustration of the simpler melodies used by the negroes of the Atlantic states:—



The next is much more elaborate, and sounds with added strangeness to unaccustomed ears:—



Another specimen, though simpler in construction, is even more peculiar:—



While another, similar in character, is as follows:—



Examples might easily be multiplied, but these will serve to show the peculiarities of the slave melodies, as they will help to account for the oft-asserted effect of the negro singing when heard amid the congenial surroundings only to be found where the singers are at home.

The book which the editors have given us, altogether apart from the light it throws upon slave character and life, is a contribution to the history of national music much too valuable to be overlooked.

THE OPERA COMPANY.

SIR.—An article was published in a morning paper last Saturday, setting forth—from a promoter's point of view—the immense advantages to be derived from a union of the two Italian Operas under one management. It is proposed to combine the forces of Mr. Mapleson, whom I had expected to meet next summer at Drury Lane, with those of Mr. Gye, who consents to sell Covent Garden Theatre, with its scenery, costumes, and properties, organ, piano, and all kinds of musical instruments, to a joint-stock company, formed on the limited liability plan, for the express purpose of purchasing and working the same. With the theatre Mr. Gye cedes to the company his engagements, and the company appoints Mr. Mapleson its operative manager—the general management of the company's affairs being, as usual, vested in a board.

So much for what may be called the operative part of the scheme. The financial part is not quite so intelligible. Thus Mr. Gye, as I learn from a circular on the subject, which has been widely distributed, wants upwards of a quarter of a million (£270,000) for his property and rights in the theatre, and for the "goodwill" of the establishment; while all the company proposes to raise in order to acquire the said property rights and goodwill is the insufficient sum of £200,000. The projectors have already complained of what they consider the exorbitancy of Mr. Gye's demands, which they are pleased to look upon as the only obstacle in the way of an immediate settlement. Many persons, however, will think that there are, at least, two obstacles in the way. First, there is the difficulty of persuading Mr. Gye to take less than £270,000; and secondly, supposing Mr. Gye could really be prevailed

upon to content himself with £200,000, there is the very serious difficulty of persuading the public to subscribe that amount. If the £200,000 could be found, and Mr. Gye would agree to accept it in lieu of the desired £270,000, there would not be one farthing in hand for working expenses. Money, no doubt, could be borrowed on the building; but, in some form or other, every farthing of the £200,000 which is to constitute the company's capital would have to be paid away immediately on subscription. I had forgotten a sum of £15,000 to be awarded to Mr. Mapleson for acceding to the scheme. This also would have to be raised on mortgage, or, worse still, left unpaid.

But I will suppose Mr. Mapleson's little demand and Mr. Gye's large demand both settled, and the company in possession. I am anticipating, no doubt, for nothing but the merest germ of a company at this moment exists; still, there is no harm in a simple hypothesis. Mr. Mapleson, then, would be the sole manager; which, however, would not prevent the board of directors from continually interfering with him. If it is difficult for an individual to direct a theatre with success, it is next to impossible for a company to do so. Either the directors disagree and bring actions against one another—as happened with the United Theatres Company in Paris some two or three years ago—or they agree on the mutual accommodation principle, as adopted by Molière's doctors—"Let me bleed him and you shall give him the rhubarb." "Let me engage this singer who can't sing, and you shall engage that dancer who can't dance." In such a case as this it would, of course, be Mr. Mapleson's duty to protest. But Mr. Ebers, who had occupied a similar position, says, in his *Seven Years of the King's Theatre*:—"The nominal manager must offend a part of his committee by non-compliance with their wishes, or incur ruinous expense by the engagement of artists for whose services he has no need, and whose places are already supplied." This would not suit the projectors of the new Opera Company at all, for they lay particular stress on the fact that after the signing of the proposed convention between the rival managers, and the amalgamation of the rival companies, the salaries of the vocalists can be subjected to a notable diminution. Managers, it seems, have hitherto been suffering from certain "shackles" fastened upon them by tyrannical singers, and these "shackles" are now, through the agency of a limited liability company, to be shaken off. Without for one moment doubting the willingness of managers to execute this remarkable design, we must deny their power.

To begin, if *Mdlle. Adelina Patti*, *Mdlle. Pauline Lucca*, and *Mdlle. Christine Nilsson* receive the high salaries which I hope and believe they do receive, they have as much right to them as Mr. Mapleson has to the £15,000 and Mr. Gye to the £270,000, which these gentlemen respectively claim. The question, however, is not one of taste and sentiment, but of business and figures. Nearly two centuries ago, when a theatrical monopoly was established in London by the union of the "Duke's Company" with the "King's Company," we are told by *Brayley*, the author of a curious *Account of the London Theatres*, that "the actors, in consequence, suffered great oppression from the overbearing conduct of the patentees." But the days of patents are gone; and singers have now the same right that artists of every other class possess to carry their talents to the best market. Fifty years ago there were only two Italian operas of importance out of Italy—one in Paris one in London. Twenty-five years ago there were only three,* the additional one being at St. Petersburg. Last year, when the Italian opera season of London came to an end, the singers belonging to the two companies dispersed to all parts of Europe—some to Paris, some to St. Petersburg, some to Vienna, some to Barcelona, some to Lisbon. The New York Opera, too, has now been rebuilt; and yet the promoters of the "Grand Opera Company" (that, we believe, is its official name) seem convinced that they can establish a monopoly, and that *Mario*, for instance, who now gets £200† a night at St. Petersburg, would be glad to sing in London for whatever it might please the directors of the "Grand Opera Company" to offer him. If an operative monopoly could be established in London, it would have no effect on the fortunes of the principal singers, and would only be injurious to the public, who would be compelled to put up with whatever entertainment it might please the manager to offer.

If this project should really be carried out, the expenses for the first year, in spite of all we have heard about the saving to be effected, would be enormous, for there would be two complete companies engaged at one theatre. This, however, would not last long. The year afterwards we should have two Italian operas as before; and nothing would be changed, except perhaps the pecuniary circumstances of the leading shareholders in the "Grand Opera Company.—At least such is the opinion of your obedient servant,

February 27th.

Post.

CARLSRUHE.—Herr von Flotow's *Zilda* has been produced, but with only moderate success.

* Query.—A. S. S.

† Query.—A. S. S.

MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

MORNING PERFORMANCE,
SATURDAY, FEBRUARY 29TH, 1868.
To commence at Three o'clock precisely.

Programme.

- PART I.**
QUARTET, in C major, for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI *Mozart.*
SONG, "Zuleika"—Miss CECILIA WESTBROOK ... *Mendelssohn.*
BALLADE, in G minor, Op. 23, for Pianoforte alone—Madame SCHUMANN ... *Chopin.*
- PART II.**
SONG, "Quando a te lieta" (*Faust*)—Miss CECILIA WESTBROOK (Violoncello Obligato, Signor PIATTI) ... *Gounod.*
GRAND TRIO, in B flat, Op. 97, for Pianoforte, Violin, and Violoncello (by desire)—Madame SCHUMANN, Herr JOACHIM, and Signor PIATTI ... *Beethoven.*

CONDUCTOR—MR. BENEDICT.

BEETHOVEN NIGHT.

MONDAY EVENING, MARCH 2ND, 1868.
To commence at Eight o'clock precisely.

Programme.

- PART I.**
QUINTET, in C major, Op. 29, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, ZERNINI, and PIATTI ... *Beethoven.*
SONG, "In questa tomba oscura"—Madame SAINTON-DOLBY *Beethoven.*
SONATA, in D minor, Op. 31 (or 29), for Pianoforte alone—Madame SCHUMANN ... *Beethoven.*
- PART II.**
SERENADE TRIO, in D major, Op. 8, for Violin, Viola, and Violoncello—MM. JOACHIM, HENRY BLAGROVE, and PIATTI *Beethoven.*
SONGS—"Dawn, gentle Flower" ... *Sterndale Bennett.*
"Warning against the Rhine" ... *Mendelssohn.*
Madame SAINTON-DOLBY.
SONATA, in F major, Op. 24, for Pianoforte and Violin—Madame SCHUMANN and Herr JOACHIM ... *Beethoven.*

CONDUCTOR—MR. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. To be had of AUSTIN, 28, Piccadilly; KEITH, PROWSE, & Co., 48, Cheapside; and of CHAPPELL & Co., 50, New Bond Street.

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TO CORRESPONDENTS.

M. S. (MILE END).—A book of Scarlatti's Harpsichord Lessons was published many years ago by Cramer, Beale, and Addison. The Gavotte in D minor, of Bach, is published by Chappell & Co.
HORACE MAYHEW is referred to Mr. Thomas Knox Downe.
DR. WYTHE COAL has gone to the wrong book. He confounds Outbliffe with Lenz, and sadly over-estimates Nohl. Alexander Thayer is the man to consult about facts connected with Beethoven's early life.

DEATHS.

On the 10th ult., in Paris, M. PIERRE MASSOT, formerly ballet master at Her Majesty's Theatre.
On the 15th instant, at Little Russell Street, Bloomsbury, Mr. S. RUSSELL, organ-builder, aged sixty-two.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Eleven o'clock A.M. on Fridays, but not later. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 29, 1868.

ANOTHER PICTURE OF GERMAN UNITY.*

A VAST number of song-books for schools pass through the hands of the writer of these lines in his capacity as musical pedagogue. Regarded in a purely musical light, this kind of literature may appear too unimportant for a word to be wasted on it, but I can, notwithstanding, assure the reader that a glance through these books leads to some highly interesting reflections, even from a musical, and still more from a historico-literary, point of view, as the national songs of Germany are in a great measure represented in them.

Song-books spring up like mushrooms in humid autumnal weather, and the number of song-collectors has no end. It would be all very well if everyone collected honestly, if he sifted and worked up his materials—but—these gentlemen appear to possess very hazy notions, or rather no notions at all, of intellectual property, or literary plundering. With that, however, we have now nothing to do. Every German state, great or small, every province, every district, furnishes a respectable contingent to the army of song-collectors; nay, matters will soon perhaps reach such a pitch that every town will have its own song-composer. But if every district of Germany boasts of its own collection of songs, the question arises, almost spontaneously: Do not these collections contain something in common? something which, apart from the differences in the population of Germany, is the common property of all! This is the question to which we propose devoting a moment's attention.

We find, no doubt, here and there, many a folk's song, many a German love song, student's song, etc., which is sung as generally in the North as in the South, in the East as in the West of our great Fatherland. Of these, however, we will not speak here, but rather of patriotic songs, in which the Germans feel as Germans, as a united people of brothers. With these, the case is certainly different. Whatever there is in them to which we should cling, the schools, that is the national schools, should naturally be the first to seize on, and the song-books afford us good means of judging in how far they do so. But we must unfortunately confess that a universal song, a German national strain does not exist, and, therefore, cannot be included in the school song-books. We shall, therefore, in the ensuing remarks, be compelled to restrict ourselves almost entirely to what are called our national songs in Prussia.

The song most widely known and most frequently sung appears to be the one beginning: "Ich hab' mich ergeben mit Herz und mit Hand, dir, Land voll Lieb' und Leben, mein Deutsches Vaterland," etc. ("I have devoted myself with heart and hand to thee, O country full of love and life, to thee, my German Fatherland," etc.) The song-books of nearly all German schools, and even of Switzerland, contain it. This is certainly to be attributed to its simple and very singable tune, for the text (written in 1820), by Hans Ferdinand Massmann, would scarcely account for its wide circulation. The unpleasant word "ergeben," at the very commencement, is somewhat too deficient in the expression of that consciousness of redundant vigour which we find in the Germans; how different do the words sound when the Englishman strikes up his "Rule, Britannia," or the Frenchman his "Allons, Enfants." The simple and popular tune of the song (which is to be traced back to 1819) is particularly well adapted, however, for being retained by the

* From the *Neue Berliner Musikzeitung*.

people. It avoids all modulation, can be easily learnt, and, when executed by large masses, produces an imposing effect.

Our Prussian song begins differently. All our national pride is concentrated in the very first words, but—the strophes are too long to be easily retained or easily sung, and experience has proved that scarcely even the first strophe can ever be got through without grave mistakes in the words. And then Neithardt's music! It is, no doubt, exceedingly effective when entrusted to the proper solo singer, and our old veteran Zschiesche, in his day, created a tremendous sensation with it, but it does not suit the people, and still less the masses. The latter generally take part only in the burden, and leave the accompanying musicians to execute the rest.

Spontini's "Borussia" has not been acclimatized. There is no question of its being an effective piece of music, wanting, however, all the qualities indispensable in a national song.

There remains our national anthem properly so called: "Heil dir in Siegerkranz!" We should be greatly mistaken, were we to suppose that it had become pure Prussian flesh and blood. Alas, no! Many of our German or rather Prussian neighbours (some of whom are, at present, such no longer) thought they had as much right as ourselves to borrow from abroad. None of our readers are probably ignorant that neither the music nor the text belong to us, but that both are of foreign origin. We may, perhaps, mention that the tune is taken from the English "God save the King," composed by Henry Carey. Any one desirous of a very detailed account of this should refer to Vol. I. of Chrysander's *Jahrbücher der Musikalischen Wissenschaft*. But the text, also, was not originally German, having been written by a Danish subject for his king, Christian. It is to be first found in the *Flensburger Wochenblatt* for the year 1790, as a "song" in eight strophes, "to be sung by Danish subjects on the birthday of their king," its author being Heinrich Harries, then editor of the paper. Cut down to five strophes, it was published, some years afterwards (if I am not mistaken), in the *Spener'sche Zeitung*, as a "Berliner Volkslied," arranged by Schuamacher, a native of Holstein, and gradually became more and more widely diffused. Thus, therefore, an English melody and a Danish song—these constitute our so-called national anthem.

With the exception of the one verse ("Handel und Wissenschaft heben") which is omitted, and not unjustly so, it is generally accepted as such, and not in Prussia alone, for most of the states belonging to the (old) Bund have also appropriated it. As every one of these petty states, though long dependent to a greater or less extent upon their big neighbour, must naturally have its own particular arrangements, which, in its own estimation at least should place it on a footing of equality with its neighbour aforesaid, it could not do without a national anthem. Good advice was in this instance certainly dearer than if the question had merely been one of the colour and form of the facings and embroidery on the soldiers' coats. But had not that arrogant Prussia herself had recourse to a loan from abroad in order to obtain a national song? Could not others do the same, and with as much right? Of course they could! So we meet with the same "Heil dir in Siegerkranz" in all the neighbouring states, great and small. What some of these states have now actually become, namely, loyally Prussian, they were in the song long ago, for that, in one, the people sang "our king;" in another, "our duke," or "our prince," did not make any difference. Nay, even the worthy Bavarians sing the song completely according to the Prussian text, the only alteration being in the words, "Sei hoher König hier." Mecklenburgers, Hesse-Darmstadt, Rhenish Bavarians, Hilburghauseners, etc., and even the Saxons, have, to a greater or less degree, long been of the same mind as ourselves. The effect borders upon the comic when we read how the natives of Electoral Hesse used to sing:

"Ja, biedre Hessen! seht, wie treu er für uns schafft," etc. ("Yes, honest Hessians, see how faithfully he works for us," etc.).

Thus we see that German unity is the same in this case as in all others: "Let us as our neighbour does, yet not exactly so, for we are as good as he, and he might fancy we had adopted his arrangements."

CRYSTAL PALACE.—The chief attraction at to-day's concert is Schubert's Symphony in C minor, entitled by himself "Tragic Symphony," which will be played for the first time in Europe.

If Mr. Benedict remains conductor of the Liverpool Philharmonic Concerts Manchester will have to look to its laurels. Charles Hallé is a great musician, but Benedict is a greater.

Mr. ROBERT COCKS met with a severe accident on Tuesday. He was knocked down by a cab and severely cut and bruised. We are glad, however, to hear that he is now recovering.

MISS KATE ROBERTS, who made her *début* at the fourth of the New Philharmonic Concerts last season, in St. George's Hall, is engaged to play Hummel's Pianoforte Concerto, in A flat, at the Crystal Palace this afternoon.

MENDELSSOHN'S "SONGS WITHOUT WORDS."—Madame Arabella Goddard's second recital from Mendelssohn's *Lieder ohne Worte*, which was the great attraction last night at St. James's Hall, will be noticed in our next.

ROSSINI'S BIRTH DAY.—This day Rossini completes his 76th year, having been born in 1792. As, however, he was born on the 29th of February, in reality the great composer has only one birthday in every four years, which is leap-year.

MESSRS. BRYCESON'S MEDIEVAL ORGAN.—The mediæval organ of Messrs. Bryceson Brothers & Co., which obtained a prize medal at Paris last year, is now on view in the new tropical department of the Crystal Palace. "Recitals" will commence upon it next Monday.

MISS ROSE HERSEE, who made so successful an appearance as Amina in *La Sonnambula*, in December last, at the Standard Theatre, has been recently singing with Mr. Mapleson's Italian Opera Concert Party in the provinces. Miss Hersee has this week been engaged by Mr. Mapleson for a term of four years.

MISS CLINTON FYNES, one of Moscheles' favourite pupils, has announced six Pianoforte Recitals of Classical Music, to be selected from the works of the masters. The recitals will take place at the Beethoven Rooms, commencing next month. From what we know of this young pianist's talent the performances cannot fail to prove attractive to her patrons and pupils. Miss Fyne will be assisted by several artists both vocal and instrumental.

NEW PHILHARMONIC SOCIETY.—This society gave the first *soirée* of the season on Tuesday, in last week (Feb. 18th), in St. George's Hall. The programme was varied and attractive, and the artists and audience alike seemed well satisfied with the special arrangement of the hall for the occasion, rendered necessary by its present general occupation by Mr. German Reed's Opera Company, four evenings in the week. Indeed, the condensing of the space through shutting off the stage and orchestra, was favourable for the enjoyment of the quartets and chamber concerted music, which do not require such a vast area as orchestral music. The feature of the evening was the appearance of Herr Jansa, who though rarely heard now in public, is always listened to with interest by both amateur and professional musicians. Herr Jansa always receives a welcome which his talents as a violinist, no less than his former association with Beethoven, entitle him to. The veteran *Chef d'attaque*, under whose leadership some of Beethoven's compositions were originally produced, assisted in the great master's Quartet in E flat, along with Messrs. Hensel (piano), Reynolds (violin), and Paque (violinello). Herr Jansa also introduced a charming *adagio* and *tarentella* of his own composition, which was finely executed and admirably accompanied by Herr Ganz on the pianoforte. The novelties of the evening were a composition by Mr. J. F. Barnett, entitled "Village Themes," which introduced his sister, Miss Emma Barnett, as a pianist, for the first time before an audience; and a *tarentella* by G. Brockelbank (amateur), which may be pronounced a work of considerable merit. The rest of the programme was varied and well executed, and seemed to afford entire satisfaction to the audience. The instrumental music was relieved by the singing of M^{rs}. Osborne Williams, Mr. Brockelbank (amateur), and Mr. Higgins. Herr Ganz was the accompanist, and Mr. T. H. Wright the director for the evening.

PROVINCIAL.

EDINBURGH.—The concert in honour of General Reid took place on Thursday evening week in the Music Hall, which was crowded by a brilliant and fashionable audience. Since Professor Oakeley's election to the music chair in the University these annual commemorations have been produced on a scale worthy the memory of their founder. In abandoning the plan followed by his predecessor—of issuing tickets gratuitously, and reserving only a portion for the fourth year's students—he has been enabled to realize a fund which, with the grant, is sufficient for the emergency. The artists on this occasion were Madame Lemmens-Sherrington (soprano), Miss L. Franklein (contralto), Mr. Nelson Varley (tenor), Madame Schumann (pianist), Mr. Carrodus (leader of the orchestra), and Herr A. Manns (conductor). The band consisted of nine first violins, nine second violins, five violas, five violoncellos, five double basses, two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, two trumpets, two cornets, and drums—an aggregate of fifty-four performers. We subjoin the programme:—

PART I.—Introduction, Pastorale, Minuet, and March—General Reid; Reformation Symphony—Mendelssohn; Song, "Sweet Bird that shunn'st the noise of folly"—Handel; Song, "Sound an Alarm"—Handel; Pianoforte Concerto in E flat—Beethoven; Song, "L'Addio"—Mozart; Overture, *Le Nozze di Figaro*—Mozart.

PART II.—Overture, *Leonora*, No. 3—Beethoven; Song, "Blow, Bugle, Blow"—H. S. Oakeley; Violin Fantasia, *Otello*—Ernst; Cavatina, "Ah! Come Rapida"—Meyerbeer; Pianoforte Solo, "Gavotte"—S. Bach; Pianoforte Solo, "Des Abends Traumeswirren"—R. Schumann; Song, "The Maid of Athens"—G. B. Allen; Duet, "The Evening Star"—H. S. Oakeley; Overture, *Masaniello*—Auber.

The point of absorbing interest was the Reformation Symphony. Professor Oakeley has appended to his *libretto* an analysis of the work quoted from the *Times*, and an interesting sketch of its history from the Crystal Palace programme, both of which may be perused with pleasure. The *scherzo* and trio received a compliment but rarely accorded in such cases—that of an immediate and enthusiastic encore, to which Herr Manns replied by again playing it. Of the manner in which this noble work was rendered there can be but one opinion—that it was from first to last an interpretation worthy the music and the occasion; that, with the brief rehearsals it was possible to give, it went with a precision, and attention to the most delicate gradations of light and shade, alike creditable to the tact and skill of the able conductor and the intelligence, zeal, and ability of every member of the orchestra. Mozart's overture was also an admirable performance; while to Beethoven's *Leonora* overture, and that to Auber's *Masaniello*, equal justice was done. Indeed, the entire orchestral music, including the accompaniments to the songs and Beethoven's Concerto, was worthy unqualified commendation. To Madame Schumann's reading of the last-named work, what higher praise can we give than to say that it was played in her own best style. The "Gavotte," by Bach, was just as good; and to whom can we look for a more sympathetic rendering of Schumann's music than to his widow. Madame Lemmens-Sherrington's second song, composed by Professor Oakeley, was so charmingly sung as to secure a redemand—a compliment intended to include both singer and song. The cornet *obligato* was played by M. Bonnisseau, and the *echo* by Mr. Richardson. The accompaniments were very effective. In Handel's song from *L'Allegro*, Madame Lemmens-Sherrington appeared to great advantage. The flute *obligato* was finely played by Mr. A. Wells. The *cavatina*, with which Meyerbeer closes *Il Crociato in Egitto*, was also tastefully given. Madame Sherrington took part with Miss Franklein in another composition of the Professor's—"The Evening Star." Miss Franklein sang Mozart's "L'Addio;"* Mr. Nelson Varley, "Sound an alarm," and "Maid of Athens." In the violin solo Mr. Carrodus showed himself a thorough artist, and was loudly and deservedly applauded. The concert was most successful. The side-seats in the hall were raised, enabling the occupants of the back benches to hear better than on a dead level. In front of the orchestra, which was decorated with plants, busts of Bach, Handel, Beethoven, Mozart, Mendelssohn, and Schumann were placed,

the centre being occupied by a portrait of General Reid. The grand pianoforte used by Madame Schumann was supplied by Messrs. Paterson and Sons without charge. This concert has been unanimously pronounced the finest ever given in Edinburgh, and the credit due to Professor Oakeley for his judgment and exertions is heartily accorded to him.

LYNN.—The Philharmonic Society gave an extra concert in the Music Hall on Friday evening, last week, the programme comprising the first and second parts of the *Creation*. The principal singers were Miss Fosbroke, of London, and Mr. C. Beckett, of Ely Cathedral; Mr. Targett, an amateur, taking the bass solos. The chorus was full and efficient.

MANCHESTER.—Mr. Sims Reeves gave one of his popular ballad concerts at the Free Trade Hall, on Saturday evening, which attracted a very large audience. The singers with Mr. Reeves were Miss Banks, Miss Ada Jackson, Madame Patey-Whytock, and Mr. Patey. Madame Schumann was the pianist, and Mr. J. L. Roeckel conducted. The *Manchester Courier* says:—

"Mr. Reeves was in excellent voice, and evidently called forth all his powers to please. He cheerfully acceded to an encore in 'The Pilgrim of Love,' and repeated the last verse. 'The Death of Nelson' was not only sung well, but the scene in which he, the bravest of the brave, sunk to rise no more on the deck of his darling ship, the Victory, was powerfully, nay, painfully, brought before the mind's eye. 'Deeper, and deeper still,' from *Jephtha*, was given by Mr. Reeves with intense pathos, and the succeeding, 'Waft her Angels,' with its soft seraphic strain, was an absolute necessity, as a relief to the feelings." Madame Schumann gave two solos, in which her firm touch and masterly manipulation were manifest, besides a greater gift than these—an intellectual grasp of her composer's ideas. This was especially shown in Mendelssohn's 'Rondo Capriccioso.' The efforts of the other artists were duly appreciated, and the concert was a great success."

BRIGHTON.—We learn from the *Brighton Guardian*, of the 15th instant, that Mr. Sims Reeves's evening concert, given at the Dome Assembly Rooms, on Wednesday, the 14th, passed off with extraordinary success. "We have it upon reliable authority," says our contemporary, "that the numbers who applied for tickets, and could not be accommodated, amounted to over one thousand." Mr. Reeves was assisted by Madame Sainton-Dolby, Mr. Patey, and the London Glee and Madrigal Union in the vocal department; and by M. Sainton (violin), Herr Engel (harmonium), and Mr. Kuhe (pianoforte), as instrumentalists. The reception awarded to Mr. Reeves was unprecedented, even for Brighton, where he is so great a favourite. "At the appearance of Mr. Reeves," writes the *Guardian*—

"The audience rose, making the roof ring with applause, loud and long. When this greeting had subsided, Mr. Reeves sang the 'Pilgrim of Love.' It is the peculiarity of this great artist to give his own reading to any song—the simplest or the most learned—that he may undertake to sing. He elaborates—polishes it—throws in a light here and a shade there—until the old song begins to shine with a new light, and a grace it never possessed before. So it was with the 'Pilgrim of Love,' which was loudly encored; but the audience had to content themselves with a bow of acknowledgment from the singer. Then followed Beethoven's 'Adelaide,' which was hailed with an enthusiastic outburst of applause from all quarters. In Blumenthal's song, 'My Queen,' Mr. Reeves displayed all his unrivalled powers. The liquid notes fell with silvery sweetness upon the ear, and the rise and fall of the singer's voice, as he passed, in perfectly-executed cadences, from the finest chest notes to the most delicate piano, left nobody in doubt as to the great natural powers of the artist, and the perfection to which he has brought them by careful training. An encore followed, to which Mr. Reeves acceded. One more song was now left for Mr. Reeves—a song which calls up the memory of a singer with whom he may fairly be compared—Braham. That song was 'Tom Bowling,' which was so touchingly sung that there was a loud demand for its repetition; but Mr. Reeves substituted 'My Pretty Jane,' and threw such sweetness into it that it was accepted with enthusiasm, and virtually closed the concert, which, coming at the 'fag end' of the musical season, tested to the utmost the popularity of the concert-giver, but must, by its result, have satisfied him that to his favour with the Brighton public there are literally no bounds. He came and was received *en conquereur*. Madame Sainton-Dolby sang 'Only at Home' and 'The Highland Lassie,' the latter to her own accompaniment, and won a large share of applause; and M. Sainton deserves the highest praise for his splendid execution of a fantasia on Scotch airs, in which he was loudly encored."

* Which is not Mozart's.—A. S. S.

Brixton.—At the fourth concert of the Amateur Musical Society, on Wednesday week, the vocal part of the programme had to be re-arranged in consequence of the absence of two of the singers announced to appear—Mdlle. Gondi and Mr. Alleyne Yeld. Mdlle. Charlier appeared as a substitute for Mdlle. Gondi and earned very favourable opinions. Mr. T. Rogers, a locally well-known and as well-liked tenor, was very successful. The instrumental part of the programme comprised the overtures to *Fra Diavolo* and *Oberon*, Haydn's *Surprise Symphony*, an *Il Trovatore* selection, and the popular march from Mr. Costa's *Ell*. Mr. C. Boosé conducted and Mr. J. Harrison was the pianoforte accompanist.

ANDOVER.—A fine new organ has been erected in the East Street Independent Chapel, by Messrs. Gray and Davison, at a cost of £170. The instrument contains two rows of keys, with the usual complement of pedals, and the tone is good. It was "opened" by a special service on Friday evening, the choir being augmented by some friends. Mr. William Bennett, the talented organist of the parish church, presided at the organ and played some excellent selections from the works of Handel, Mozart, Haydn, Rossini, Costa, &c., the choir contributing several anthems. At the conclusion of the service the Rev. M. Olvan, minister of the chapel, addressed the meeting, thanking all for their attendance, and particularly those who had given their assistance.

NORWICH.—At the concert given by Mr. Mapleson's company, in St. Andrew's Hall, on Friday evening, the hall was crowded in every part. The troupe comprised Mdlle. Tietjens, Madame Demeric-Lablache, Miss Rose Hersee, Mr. Tom Hohler, and Mr. Santley, vocalists; with Mr. Wehli, pianist. The *Norwich Gazette* speaks in glowing terms of Mdlle. Tietjens and Mr. Santley, and compliments Miss Rose Hersee on her *début* at Norwich.

CORK.—Music and Fenianism seem to contest the palm in "that beautiful city called Cork." Music, however, is in the ascendant; and the selection from Rossini's *Stabat Mater*, which formed the staple of Mr. Nagle's concert, at the Athenaeum, on the 19th, is pronounced by the *Cork Examiner* a great success. The singers were Miss Blanche Cole, Miss Zerbin, Mr. Parkinson, and Mr. Sullivan.

LIVERPOOL.—The third Subscription Concert took place on Tuesday evening. The instrumental pieces comprised Beethoven's C minor Symphony; the same composer's Violin Concerto; Hector Berlioz's "Hungarian March;" and the overtures to *Egmont* and *Les Diamans de la Couronne*. Herr Joachim, who played the Violin Concerto, created an extraordinary sensation. The *Courier* thus alludes to his performance:—

"The concerto for violin, played by M. Joachim without book, was no less a triumph of memory than of artistic conception. Its performance was a thing to be remembered for one's lifetime, and was in every respect as regards the soloist, than whom a greater artist does not exist, and the accompaniments, which were played with a delicacy and refinement which indicates the master hand of Mr. Benedict, worthy of the fame it so universally enjoys, as the most perfect of instrumental concertos."

The symphony was ably played, and both overtures went capitally. Mdlle. Carola, the new Hungarian soprano, made her *début* at Liverpool, and was received with unusual favour. She gave the splendid air from Mr. Costa's *Ell*, "I will extol Thee," and "Bel raggio," from *Semiramide*, with great effect. The journal quoted above notices the improvement in the orchestra, and says:—

"We cannot close this notice without especially commending Mr. Benedict on the great advancement in refinement and purity of tone made in the orchestra. This desirable result was continually perceptible, and reflects as much credit on the taste and judgment of the conductor as the splendid programmes we have lately been hearing do upon his erudition and experience."

THE GLEE CLUB AND THE MELODISTS' CLUB.—The libraries of these clubs are about to be sold. Members having works deposited had better claim them at once.

St. PETERSBURGH.—Herr von Flotow's comic opera, *Die Witwe Gräfin* has been very favourably received, and repeated several times. Herr Stiehl, from Gotha, has accepted the post of director of the Concerts given by the Singers of the Imperial Chapel, and is shortly expected.

THE ELECTRIC ORGAN.

SIR.—During my sojourn in Paris I had many opportunities of trying the large electric organ, built for the Church of St. Augustin by Mr. Barker (inventor of the pneumatic lever). I append a description of the organ. It must, of course, be thoroughly understood that all mechanical combinations are managed by pedals, and that couplers, manual, or pedal, appearing as draw-stops, are an exception to the rule in French organs:—

| 1st Clavier. POSTIF—CC to F. | | | |
|--|-------|--------------------------|-------|
| | Feet. | | Feet. |
| 1. Bourdon | 16 | 5. Salicional | 4 |
| 2. Flute Harmonique | 8 | 6. Clarinette | 8 |
| 3. Salicional | 8 | 7. Trompette | 8 |
| 4. Bourdon | 8 | 8. Clarion | 4 |
| 2nd Clavier. GRAND ORGAN—CC to F. | | | |
| 1. Montre | 16 | 7. Doublette | .. |
| 2. Montre | 8 | 8. Plein Jeu (3 ranks). | .. |
| 3. Voix Célestes | 8 | 9. Cornet (5 ranks). | .. |
| 4. Flute Harmonique (small scale) | 4 | 10. Bombarde | 16 |
| 5. Gamba | 4 | 11. Trompette | 8 |
| 6. Prestant | 3 | 12. Clarion | 4 |
| 3rd Clavier. RECIT. EXPRESSIF—CC to F. | | | |
| 1. Flute Harmonique | 8 | 7. Trompette | 16 |
| 2. Keraulophon | 8 | 8. Hautbois | 8 |
| 3. Voix Célestes | 8 | 9. Euphone | 8 |
| 4. Flute Octaviane | 4 | 10. Voix Humaine | 8 |
| 5. Trombone | 16 | 11. Clarion | 4 |
| 6. Cor Anglais | 16 | | |
| Clavier des PEDALES—CCC to D. | | | |
| 1. Flute (wood) | 16 | 7. Ophécléide | 16 |
| 2. Contrebasse (wooden gamba) .. | 16 | 8. Basson | 16 |
| 3. Flute | 8 | 9. Trompette | 8 |
| 4. Violoncelle | 8 | 10. Basson | 8 |
| 5. Flute | 4 | 11. Clarion | 4 |
| 6. Bombarde | 16 | | |

PEDALS FOR COUPLERS AND COMBINATIONS.

| | | |
|---------------------------|----------------------------------|------------------------|
| 1. Postif to Pedal. | 6. Octave Recit. to Grand Organ. | 10. Grand Organ Reeds. |
| 2. Recit. to Pedal. | 7. Recit. to Postif. | 11. Recit. Reeds. |
| 3. Recit. to Grand Organ. | 8. Wind to Grand Organ. | 12. Pedal Reeds. |
| 4. Recit. to Grand Organ. | 9. Postif to Reeds. | 13. Tremolo. |
| | | 14. Swell Pedal. |

The touch of the organ is something exquisite, and the application of electricity has already been pronounced a most complete success. To give a slight idea of what an electric organ really is, I may briefly state that the whole organ action, known as such, existing in a regular organ, is entirely dispensed with, and that the only connection existing between the keys, draw-stops, etc., and the organ itself, is made by lines of insulated wire. Mr. Barker's invention is patented both in France and England; and the sole right of applying the electric action in England has been ceded to Messrs. Bryceson Brothers & Co., of Stanhope Street, Euston Road, who are now constructing a large organ on this principle, upon which recitals will be given whilst at their factory.

AUGUSTUS L. TAMPLIN.

"ROBERT LE DIABLE"—A COMIC OPERA.—On the first of March, 1867, *Robert le Diable* was performed at the Grand Opéra, Paris, for the five hundredth time, the first performance having taken place on the twenty-first of November, 1831. The *Guide Musical* of Brussels publishes the following interesting details of the origin of the opera:—The libretto by Scribe and Delavigne was originally written in three acts for the Opéra-Comique. In the year 1829, it was accepted by the manager, and the parts given out. Meyerbeer went to Berlin where he completed the first act. Gradually, however, he was convinced that the music he had composed could not be executed by the singers for whom it was intended. He rejected Scribe's libretto, and drew up a scene-plot of the grand opera himself. In the meantime, his opera of *Il Crociato* was brought out in Paris, and, when he returned thither, in order to speak about his plan to Count Larocheffoucauld, who was then at the head of the Grand Opéra, he found that nobleman well inclined to listen to him; but it was not the scene-plot or the music (with which he was not then acquainted) that induced the Count to accept Meyerbeer's proposal, but the fact that the idea of the church-yard scene was mentioned in the plot, and that, in the ballet belonging to this scene, Taglioni, then at the height of her fame, might dance. The Count suggested that Meyerbeer should work out the scene at length, and undertook to prevail on Scribe and Delavigne to alter the piece for the Grand Opéra. Meyerbeer joyfully accepted the proposal—but the authors kept him waiting a long time. It was not till May, 1830, that the score could be sent in to M. Lubbert, the then manager. The revolution in July overthrew the existing management, and it was not till November, 1831, that *Robert le Diable* was produced, as a grand opera, during the managership of M. Véron.

ROBERTS COOKED AT MALVERN.

(From our own Correspondent.)

Some two months back I recorded with pleasure the great kindness of a gentleman, who has fixed his habitation in this peaceful and loyal spot—whose delight is to do good—whose large heart is well known and valued by those who have had the happy felicity of forming his acquaintance. Malvern is his delight. The Majestic Hills in all their grandeur, the pure air, crystal waters, the broad landscape, the great distance before you, are often reflections to him of the highest pleasure. Travelling over greater part of the wide world, being an eye-witness to all that is sublime in scenery, Malvern still has his attractions, and I sincerely trust he will long be spared, his health sustained for few Gentlemen can be more worthy of gratitude and individual respect. I know many gentlemen in this Royal Town who feel what an obligation they owe to Captain Briscoe for his munificence in providing them with such great treats as has been lately experienced at the Belle Vue Hotel, Mr. Hunt the spirited and excellent manager doing all in his power to add to the comfort of his many patrons who visit this far-famed and celebrated hostelry.

The Belle Vue Hotel is an Hotel of many years repute, charmingly situated, many of the most distinguished families in Enrope paying visits in the season. The views are very extensive, commanding an area of tremendous extent, over some of the most fertile land in the country, the lovely Vale of Evesham, Lord Beauchamp's estates, Hornhold Esq Mansion, Blackmore Park—(both of these mansions are of large extent and form, having undergone great alterations in fact new houses)—presenting a sweet aspect from the Hills appearing as they are nursed in the lovely Valley of the Severn.

This fine panorama of Nature is very vivid from the Belle Vue Hotel, the horizon being clear you wonder and gaze at the stupendous sight in all its resplendent beauty feeling grateful for such an unlimited provision of kind nature gifts. It is well known billiards is now one of the most fascinating and pleasing relaxations of the day. The game attracts gentlemen together, doubtless after a prosy speech in the *Standard*, perusal of some ponderous and dry narrative—or a zig-zag litigation, the classic game at Billiards has a spell—certainly gentlemen unite, quietude reigns—friendship exists, the cue is raised and a discharge of balls is watched, heard and enjoyed by all who have attainments for this refreshing and healthy recreation.

The splendid room at the Belle Vue is second to none, and tastefully arranged; all comforts are provided—no expense spared—on entrance it strikes the beholder, as one of the very first rooms in the kingdom. The colossal player Roberts pronounced it so. In December last Roberts whose fame is not broader than it deserves, and Hughes, another celebrity, visited Malvern (many thanks are due to the genial and urbane donor for such a high treat). Their united powers brought a large assemblage of gentlemen witnessing some of the most refined and polished playing with which the Belle Vue has been visited. All present were so enchanted with the luxury, that Mr. Albert Brown the courteous and spirited manager of the "Old Bank" of this Town, feeling so thankful for such a pleasure rose on behalf of all present, to propose a vote of thanks, to the gallant Captain for his large hearted goodness of generosity. Mr. Brown's speech was to the point, all responding in a hearty way, Mr. Brown expressing the unanimous feelings of every honest heart that beat in this large assembly. Some gentlemen are never weary in well doing—Having done a kindness once their goodness extends, continuing to flow on an ever running stream. Another kind exhibition was evinced on Monday the 17 inst. The fine room at the Belle Vue being filled with aristocracy—to witness the grand performance of Roberts and Cook, Roberts giving his opponent 350 points out of 1000.

To descant on the meritorious abilities of these giants at the board would be superfluous. The sight was as exhilarating, as language can convey, to behold these heroic combatants—discharging their splendid abilities—electrifying all present.

The splendour of Roberts' talents is wide-world-known-fame, his sound having gone to all nations. Certainly his prodigious mastery over seeming impossibilities is wonderful, perfectly amazing—difficulties with him appear to die away—accomplishing all with triumphs of ease and serenity. In his position he is a man of mighty talents, and can never but delight those who take a lively interest in this instructive game. He had a powerful antagonist in Mr. Cook whose delicacy of playing was greatly admired. Should he progress as no doubt he will be equal to the champion Roberts, though he has not so much artillery at his command his graceful performance finished and artistic strokes were so beautifully apparent to all present. Mr. Cook is a nice young man, who will always gain respect, his gentlemanly demeanour, unobtrusive manner, claim for him all respect, and long may he shine and adorn his profession to which he so honourably belongs. I need not give the score of this splendid triumph of united talent, merely to remark after gigantic playing Roberts scored up to 980 with the laurels in his hand,

he got out—Cook taking up the cue came in a mighty conqueror amidst the shouts and plaudits of the whole assembly. Finer Playing on both sides could not be seen, all were enchanted with the great talents these combatant conquerors have at their command—their united zeal and fervour in their association, afforded all, another of those high treats which Malvern has been kindly favoured within the last two months. I am confident all present feel gratefully attached to the good Captain for his many spontaneous acts of kindness in providing gentlemen with games performed by men of unlimited talents, Long may good Captain Briscoe live to fill the position he now so ably fulfils and adorns. The marking was kept by Mr. Sutton, the well known and esteemed attendant at the room.

Here follows the score of the game:—

| ROBERTS. | COOK. |
|---------------------|-------|
| 87 including 24 | 55 |
| 75 spot strokes. | 54 |
| 60 | 50 |
| 53 | 36 |
| 46 including 8 spot | 30 |
| 44 strokes. | 29 |
| 40 | 24 |
| 31 | |

Cook winning by 18 points.

It is Captain's Briscoe's intention ere long of getting up a concert. This will afford pleasure to all. The Captain's love for Beethoven Ernst Mendelssohn are well known, any material of a filmy nature heabors, a sober devout style is his delight. Joachim and Regondi are his pet school. The concertina in a man of such irreproachable talents as Regondi is his theme. The sweet combinations of harmonies Regondi produces has left an imperishable recollection on the Captain's mind, often reflecting on the inimitable *Elegie* of Ernst and the impassioned manner in which it was rendered by the great Regondi. The solemn grandeur in which it was given will never be erased from his memory. Though we have not Regondi at Malvern, we have a certain gentleman, who has a pure and expressive touch on the Instrument playing with great feeling, and very fond of it. Long may he be spared to enjoy the sweet melodies of music, which are his solace peace and consolation.

I have just heard that Roberts anticipates spending a fortnight at Malvern in the season, having attachment for this rising locality, also the association of so many kind friends who will at all times rejoice to see him, never more so than when he is in form—taking his cue, amazing all present with his dashing strokes at billiards, for which he stands alone, having no compeer.

Great Malvern—opposite the Unicorn.

MILES OF MALVERN.

A FETE AT MALVERN.

Another fair and sunny page has just been added to the pleasant story of Malvern's young and vigorous life.

Time was when the priors of old, nestling among the trees which skirted the hill's base—now feasting, then fasting, always fattening and flourishing—held sway over much of the land hereabout.

Mighty men, too, were the Beauchamps in those merry days of old. With William, the victorious Norman, and his adventurous companions in arms, had come—first of his race to England—Hugo de Beauchamp, or Bellocamps, conspicuous for his valour even among such gallant warriors. Thence springs a noble lineage. Dreaded on the bloody battle-field, beloved and respected in time of peace, to foes implacable, to friends hospitable, true and faithful, the power and influence of these brave old barons were largely and widely felt.

As we pass in mental retrospect down the long genealogical roll of these stalwart chieftains, we find the same characteristic attributes transmitted and inherited. Last on the blazoned list stands Frederick, 6th Earl Beauchamp, than whom a fitter, better representative of such noble ancestry none could desire.

Years rolling by upon their ceaseless course seemed many to the watchful, loyal tenantry of Madresfield; yet the young baron looked out on his broad acres, alone! when the cheering news spread among them, that at last their lord had wooed and won the chosen partner of his future joys and cares. Deep and earnest was their exultation and approval of his choice, for ancient and worthy as his own is the chain of which she forms so bright a link. Mature of beauty and accomplishments, equal with him in rank and dignity, Lady Mary Stanhope, then, is hailed his happy bride. The marriage bells are chiming as I write, rough-throated guns are roaring out their joyful salves, the beacon fire is blazing on the hill, and all Malvern is vibrating with great shouts of merriment. It is difficult, under such conditions, to collect one's thoughts concisely, but I will try and furnish a few details of the rejoicings held in honour of the occasion, and in testimony of the regard felt by the Malvern inhabitants for their noble neighbour. The morning of the 18th dawned auspiciously; the weather was warm

and spring-like, and the air laden with the music of birds. At an early hour the town was busy with the hoisting of bunting and other decorations. Business was entirely suspended in many establishments: the rest might advantageously have followed the example set them, but in England, you know, trade must and will assert its right to obtrude its grimy face in all matters of this sort. Towards noon the streets began to fill, many notable worthies from the neighbourhood appearing on the scene, among whom may casually be mentioned—Holmes of Hallow, with Bather of Ledbury—the friend and would-be host of the renowned Mr. Shirley Brooks; and Chief Stoker Saunders, of the "Belvoir." Admiral Wink's flag was now seen floating on the freshening breeze, very conspicuous by reason of its size and altitude. The first stirring event was the arrival of the Yeomanry field guns, each drawn on its carriage by four grey horses, bestridden by postilions in full wedding deck. The guns were finally unlimbered on the "Sugar Loaf Hill." A telegram from London to announce the completion of the ceremony was now anxiously awaited. On its arrival, about half-past twelve o'clock, the Priory chimes rang out a merry peal, the cannons belching forth a fine bass accompaniment. The day waxed and waned, when, night having at last put on its sable mantle (extra black for the occasion), a ray of electric light flashed from the old grey church tower, to welcome the wedded pair, now nearing home. Soon after a band of some three hundred men were seen thronging about the ancient Abbey gateway, to each of whom a lighted torch was given. Amid loud, ringing cheers, a weird procession is formed and started on its way to the hills. Its progress along the zig-zag paths, leading to a gigantic heap of combustibles collected high up on a bluff rock of the "Worcestershire Beacon," was perhaps the most striking and impressive feature of the night. Like a great gilded snake, it drew its sinuous length along the sharp curves and angles of the precipitous mountain track, until reaching the pile, it massed around its base.

The "Genius of the Hills," aroused from his peaceful slumbers, now presents himself before the motley group, and, in poetic language, pleadingly demands the cause of "all this unseemly merriment." On the part of the invaders, the marshal in command politely explains the object of their pilgrimage, and craves leave to ignite the bonfire. To this request the kind old man, somewhat re-assured, good-naturedly yields consent. Now are applied a score of livid flambeaux, and soon in the dark air, leaping wantonly, great tongues of brilliant flame arise, reddening the looming clouds as they pass silently over and away. Flights of rockets scream upward from the terraces below; blinding Bengal fires vieing with lights of magnesium; oxy-hydrogen and electricity combine to blear our vision; deafening salvos of artillery and clanging bells unite to destroy, for the time, our hearing; the shouts and cheers we have bellowed in infernal chorus with the rest are stilling our voices; so that, quasi-blind, deaf, and dumb, we crawl exhausted home to our couches—perchance to sleep? aye, there's the rub—well content with having done our very best to celebrate what may appear to the many uninterested but a waif on the great stream of life, but which to us, obscure dwellers in rural sequestration, is fraught with real and momentous interest.

February 18th, 19th, 1868.

W. A. P.

MADAME PUZZI'S SOIREE'S MUSICALES.—The third and last of Madame Puzzi's latest series of aristocratic entertainments was given on Friday evening, the 14th instant, at the residence of the Marchioness of Downshire, in Belgrave Square. The large room, which is occasionally devoted to musical performances, was filled to overflowing with the rank and fashion which invariably patronizes the concerts of this highly popular and accomplished vocal professor. As usual Madame Puzzi had a strong array of talent, comprising, among the singers, Mdle. Liebhart, Miss Julia Elton, Miss Beasland, Mdle. Mela, Madame Patey-Whytock, Mdle. Fanny Puzzi, Mr. Trelawny Cobham, Mr. Patey and Signor Ciabatta; the instrumentalists being Miss Kathleen Ryan and Signor Tito Mattei (pianoforte), Mr. John Thomas (harp), Signor Riegarri (violin), and Mr. Richard Blagrove (concertina). The audience being mostly, or rather almost entirely, composed of ladies, and, moreover, belonging to the "nil admirari" class from their instincts, were by no means demonstrative in their approbation. In one instance only did they deem it proper to evidence any special feeling. The murmur which followed Mdle. Liebhart's singing of Annschen's song from the *Freischütz*, "Kommt ein schlanken Bursch gezogen," told Madame Puzzi, as plainly as a hurricane of plaudits elsewhere, that the song would be received a second time with pleasure, and the fair artist repeated it accordingly. Signor Schira's charming *réverie*, "Sognai," was charmingly sung by Mdle. Fanny Puzzi. The pianoforte performances were much liked. Miss Kathleen Ryan played Schumann's "Schlummerlied," and Hiller's "La Truite," and Signor Mattei one of his own "Studios." The gentleman had all the force and dash on his side; the young lady, the delicacy and neatness. Mr. John Thomas and Mr. Blagrove played their respective solos in their best manner. Messrs. Ganz and Deacon conducted.

ERNEST FEYDEAU'S LAST.

The recent annals of the French drama present us with a novelty. M. Ernest Feydeau, the celebrated novelist, having written a comedy with the title *Un Coup de Bourse*, and submitted it to the authorities of the Théâtre Français, had the mortification to encounter a refusal. Far from losing heart, he published his work in the successive *feuilletons* of the *Figaro*, spread over a period of nearly three weeks. This spirited act has led to an unfortunate result, the world, after a due study of the *feuilletons*, being convinced that the rejection of the comedy by the theatre was not only justifiable but highly to be commended.

The immorality of the piece consists in a successful infraction not of the often violated seventh commandment, but of the more generally respected eighth, so far as this includes commercial frauds in the category of theft. Adolphe Silberstein, head of a large banking-house, having raised himself to eminence by a series of risky speculations, finds that the pedestal on which he stands is beginning to totter, and that he can only be saved by some brilliant operation. He therefore has recourse in the first instance to Theodora, mistress of the Hungarian Count Virhazy, hoping that she will induce her protector, who is a large owner of mines, to lend him timely assistance. But though he undertakes to double the Count's income the scheme fails, and his only plan now is to speculate for a "fall" in stocks (*Anglicè*, to become a desperate "bear"). No change of luck is produced by this change of operations. The action of the piece takes place in the year 1855, and the death of the Emperor Nicholas causes a "rise," whereby Silberstein is hit to the amount of 10,000,000 francs. He now betakes himself to his own wife, on whom a considerable sum has been settled, but here again he meets with a cold refusal, the bitterness of which is heightened by the circumstance that there is a certain deposit which he feels bound in honour to restore, but the restoration of which is now impossible. The old-fashioned refuge, suicide, now looks very tempting in the eyes of the luckless Adolphe, when he finds a sudden ally in his father, Moïse, an old gentleman who lives obscurely in his son's house, apparently takes no interest in matters of business, and is regarded by everybody as little better than an idiot. This worthy parent reproaches Adolphe with his misfortunes as the result of bad management, adding that in the game of speculation the only road to rapid fortune is bankruptcy. The wisdom thus inculcated has been acquired by experience, for Moïse has been a bankrupt himself, and though there is a general belief that he is ruined, he has very handsomely feathered his nest, and has gained 10,000,000 francs by speculating against his son. Affairs are now comfortably arranged. Adolphe is to send in his balance-sheet (*Anglicè*, to go before the court), and his father will give him 5,000,000 francs to pay his creditors the handsome dividend of 50 per cent. The other half of the 10,000,000 is to be applied to the establishment of a new bank.

The world was thus to have been taught that the great cause of commercial misfortune is want of tact, not want of honesty, but the Théâtre Français refused, as we have said, to transmit the lesson. O. J.

KENNINGTON.—A concert, organized by Miss Emily Morse, organist of St. Phillip's, Kennington Road, was given in the Mission Room, Pleasant Place, on Tuesday, in aid of the School and Library Fund. A small band, under the leadership of Mr. Chas. Hann, assisted and opened the concert with the overture to *Zampa*, besides playing popular selections. Miss Morse, a pianist of no mean ability, played Schulhoff's "Carnaval de Venise" (encored), and, in conjunction with Mr. Hann, Beethoven's sonata for violin and piano, No. 1, Op. 12. Mr. A. J. Phipps very cleverly executed, on the oboe, an *andantino capriccioso*. The assisting vocalists were—Miss Fanny Morse (who made her first appearance in public), Misses Alice and Kate Cope, Miss Annie Stevens, Mr. C. Wilson, and Mr. Frederick Cope. The concert passed off very successfully, and encores were the order of the evening. The room was crowded, every seat being occupied, with many persons standing, and no doubt a considerable sum was realized.—W.

LEIPSIC.—17th Gewandhaus Concert: Suite No. 4, Lachner (conducted by the composer); Violin Concerto, A minor, No. 5, Molique (Herr Ferdinand Laub); Air from *Don Juan*, Mozart (Mad. Jauner-Krall); Solo Pieces for the Violin, Laub; and songs with piano (Mad. Jauner-Krall).—Concert of the Dilettanti Orchestral Association: Symphony in D major, Mozart; March from the *Mideummer Night's Dream*, Mendelssohn; "Die Tagesszeiten," Robert Volkmann, arranged for piano by R. Schöneck.—Ninth Concert of the Euterpe Association: Symphony in G major, Haydn; Violin Concerto, in A minor, No. 5, Molique (Herr Auer); Chorus for female voices from *Blanche de Provence*, Cherubini; Solos for Violin, Spohr and Auer; and overture to *Leonore*, No. 3, Beethoven.

ROME.—A new opera by Signor Cagnoni has just been successfully produced. It is entitled *La Tombola*. The libretto is very comic, and the music resembles that of *Don Bucefalo*.

TO HORACE MAYHEW, Esq.

SIR,—Can you solve the following? I received it this morning from the Principal of Trinity, Cambridge:—

A headless man had a letter to write,
'Twas read by one who had lost his sight;
The dumb repeated it word for word,
And he was deaf who listened and heard.

Yours faithfully,
BASHI BAZOOK.

To the Editor of the MUSICAL WORLD.

SIR,—Trespassing again on your kindness, I beg to thank you for your courtesy. It is only fair to the "subject" of the overture, given out, as you observe, three times, that it should be further stated each time in a different key, abbreviated, and at last three notes taken in the time of one. The student will in addition perceive that these outlines suggest some compound chords. This principle of the suggestiveness of a sound it has been my humble endeavour to bring to the surface. Hence what upon paper seems bald will oftentimes be extremely grand in performance. The reverse, too, holds good; for what appears in some instances both elegant and correct in writing is comparatively ineffective when performed. In the one case the more there are performing the worse the music sounds; in the other, numbers only increase its grandeur and magnificence. The greatest authority of modern times bears me out in this. Beethoven did not like a large band. Yet it may fairly be presumed that he would not have objected to the numbers usually engaged in rendering his symphonies in the present day. The point I am desirous of stating is with regard to music upon a much larger scale, where hundreds, and perhaps thousands, of voices are combined. The very high cultivation of our best choirs renders possible what, under less favourable circumstances, would be impossible. And it will not be denied that a great deal of our very best choral music remains, on account of its difficulty of execution a sealed book to all except the choirs of the metropolis, and some half-a-dozen highly favoured provincial towns. But even when performed with an accuracy almost equal to instrumental playing, some great works fall short of the desired effect; they are less satisfactory with a choir of a thousand than with a choir of a hundred singers. This result is inevitable, chiefly from the physical impossibility for the mass of chorists to be placed sufficiently compact. The sounds uttered by them, granting that they are perfectly simultaneous, do not arrive thus on the ear. It is not possible. From whichever side the listener takes his stand, he will be disadvantaged in some way. But, supposing everything of the most favourable nature—the best that could be devised to secure a good hearing—let it be presumed that there is perfect rendering, a good stand-point, and a suitable building. Now, if even under these circumstances a chorus in quick measure, with chromatic fugal imitations be rendered, will it be so satisfactory with a thousand voices as with a hundred? I think not. One note will not have time to get away from the ear before the arrival of its successor. Echo, arising from a well sounding place will only increase the confusion. In fact, in very many places the echo of one discord will arrive on the ear simultaneously with the percussion of a succeeding discord. On the other hand a prolonged note gathers to itself, especially in a good building, harmonic sounds of infinite number and extent; and armed with this accretion is a very different creation in its second bar to what it was at its birth. Every one will readily call to mind illustrations from his own memory; and the more frequent the opportunities of hearing all kinds of music the more readily will examples suggest themselves. The "Envy" chorus from *Saul* is one of those whose detached passages and wondrous "ground" bass produces such an overpowering effect with numbers; the (*ne plus ultra*) *Requiem* is one of those works I should place on the opposite list. Do not let it be for a moment imagined that I am instituting any invidious comparison. I am merely mentioning two instances from many others that crowd upon the mind.

Kindred topics to which, with your leave, Mr. Editor, I am desirous of referring, I will take another opportunity of alluding to.—Yours very truly,

February 19th, 1868.

GEORGE TOLHURST.

To the Editor of the MUSICAL WORLD.

SIR,—I wish to call your attention to the great annoyance caused by some of the audience at concerts applauding *pianissimo* passages before finished by the executants. I have frequently noticed that if a violinist is playing, or a vocalist singing, a *diminuendo* to *ppp*, when he is at *pp*, or thereabouts, our amateurs immediately commence hammering with their feet, their hands following as a matter of course. This is a great nuisance, especially at the Monday Popular Concerts, where the utmost silence and the strictest attention are required thoroughly to appreciate

the works there produced. Besides destroying the effect, it not unfrequently happens that it actually interrupts the performance; *ppp* is not always the end, although some seem to think it an invariable rule; one or two bars sometimes follow, in which case the interruption is a perfect nuisance. No doubt their apologists will shield them under the plea of musical "enthusiasm," but if they were true enthusiasts they would wait till the end: it appears to me that they must be the reverse of educated amateurs. Last night (24th Feb.) there were two or three of these interruptions. Mr. Chappell requests the audience not to leave their seats during the performance of a work—why does he not request them not to applaud until the executants have actually taken their hands from their instruments? By a note at the top of the programme, it might put these misguided people in the right path.—Your obedient servant,

February 25, 1868.

M. S.

ITALIAN OPERA IN ST. PETERSBURG AND ELSEWHERE.

Some time ago, says the *Neue Berliner Musikzeitung*, we offered in these pages a few observations upon the condition of Italian Opera generally, and proved that, properly speaking, it no longer existed, that is: that we no more meet with Italian vocal art such as was everywhere predominant and justly charmed all hearers in the time of Rubini, Tamburini, Lablache, Malibran, Colbrand, Persiani, Fodor, Unger, Brambilla, etc., than we find anyone composing such operas as Donizetti, Bellini, and Mercadante wrote for the above singers; that the country where Italian music and Italian singers are to be heard less frequently than any other is Italy itself, because the three or four great voices which come from there are immediately secured for St. Petersburg, London, Paris, or Vienna; that, moreover, the prices which have now to be paid for high C's and flexible gullets are in no proportion to the artistic capabilities, properly so called, of the singers, and that, sooner or later, a reaction will inevitably take place.

Something has now occurred, which, we may reasonably hope, will, if not at once, at least gradually, effect a healthy change in many things, and not in Italian opera alone: the Emperor of Russia has done away with the Italian Opera in St. Petersburg, that is: he has withdrawn the grant he used to make it, and thus rendered its further existence impossible.

The reasons which induced the Emperor to take so decided a step are simply that the public of St. Petersburg, unlike the public in other great cities, would not allow themselves to be dazzled by great names, and would no longer pay a high price to see a singer, whose beautiful voice they heard ten years ago.—When the Emperor Nicholas sent for an Italian Opera company to St. Petersburg, the celebrated singers of that period, though no longer in the prime of their powers, were still great vocal artists, who sang beautifully. Screech-opera was not then invented, and the singing, which now wearies Verdi-ites, was at that date accounted beautiful. The artists, who shrank perhaps from the cold climate, warmed up at the idea of the colossal sums offered them. They remained for some years at St. Petersburg, and then returned to Paris to repose for ever on their laurels. We recollect having heard at Berlin, in April 1852, Taubnardi, Persiani, Tamburini, and Rossi on their way from St. Petersburg—the performance being the last previous to the final retirement of these splendid artists from the stage—and, at the risk of being accused of heresy as belonging to those persons who think the Past alone beautiful, we say: It was the last real Italian opera we ever heard.

The successors of the above artists in St. Petersburg did not rank as high in art, but they were much higher—in their demands. The grant made to the Theatre by the Emperor Nicholas, was raised by the Emperor Alexander, and the most celebrated Italian singers hastened to St. Petersburg. They scarcely deigned to honour other cities with a few performances; if they did so, it was only after the season in the capital of the Czars. Tamberlick, Graziani, Madame Barbot, etc., were simply transient meteors elsewhere; in St. Petersburg they were fixed stars.

But gradually the brilliancy of these stars paled; the attendance of the public decreased more and more, and turned to—the German and the French Theatre, particularly to the former. Vain were all the efforts made by Imperial Chamberlains and Intendants, as well as by the management, to entice the rich aristocratic families back again to their once favourite theatre: "The commons became shorter, and the faces longer," as Heine says. His Majesty, the

Emperor Alexander, who frequently attended the Italian opera lately, was convinced by what he himself saw that its fall could not be prevented,* so, taking a quick and decided resolution, he relieved the Imperial privy purse of an immense and entirely fruitless expenditure.

A French paper remarks very justly that the determination adopted by his Majesty, the Emperor Alexander, cannot fail to be followed by the most favourable results for Italian opera generally. The gentlemen and ladies connected with it will no longer charge so much for their laryngean efforts, when they cannot meet a request for an abatement of price with the threat: "If I do not obtain that here, I will go to St. Petersburg; there they will give me even more." When the system of enormous prices has been abolished, we may hope to have something like *ensemble*, which hitherto was to be expected rather in second-class companies, than in the performances of so-styled *premiers sujets*. The lowering, moreover, of the diapason in the chink of Italian salaries, will, most decidedly not be quite without its effect on the temperament of that received by others.

From the point of view of art, what has happened at St. Petersburg should be joyously welcomed!

PIMLICO ROOMS.—Miss Fanny Poole gave a concert in the above rooms on the 21st instant. As might be expected, the vocal music predominated. A new cavatina, the composition of the fair *bénéficiaire*, and accompanied on the harp by Mr. John Cheshire, was perhaps the most noticeable and notable feature of the concert. It was sung by Miss F. Poole in a highly artistic manner, and most liberally applauded. Miss Fanny Poole was also assisted by Madame Rous, the pianist, who played "The Harmonious Blacksmith" of Handel. The vocalists with Miss Poole included Mrs. Henry Barnby and Mdlle. Leali (grand-niece to the renowned Madame Catalani); Messrs. W. H. Harrison, Carter, Theodore Distin, and Wallworth. The conductors were Herr W. Ganz, Mr. Marshall Bell, Mr. C. Jeykyl, and Signor Catalani. Encores during the evening were numerous. Miss Poole had to repeat "The Nightingale's Trill," and Mr. Harrison "My soul in one unbroken sigh," substituting "The Muleteer," from *The Rose of Castile*. Two trios were given—"My lady, the Countess," from *Il Matrimonio Segreto*, and "I'm not the Queen" from *The Rose of Castile*, sung by Mrs. Henry Barnby, Miss Fanny Poole, and Mr. Harrison. Ardit's valse, "Il Bacio," sung by Mdlle. Leali, was deservedly applauded.—*St. L.*

MDLLE. ZEISS, daughter of Mr. Zeiss, of London, whose successes at the Théâtre Italien, Paris, we have several times recorded, has been winning "golden opinions" at St. Sèvres, where she sang lately at the concert given in the Theatre by the society known as the "Orphéon de St. Sèvres." The *Union de Seine-et-Oise*, writing about the concert, says of Mdlle. Zeiss:—"This star, fallen from heaven to delight and enchant us, showed the resources of her varied talents by interpreting successively 'L'air de Grace' (*Robert le Diable*), 'Le Lac,' by Lamartine, a melody composed by M. Guion, and the popular 'Chant bachique' de *Galatée*. One of the most remarkable features in Mdlle. Zeiss's talent is the ease with which she sings, never indulging in those grimaces and contortions that make it so unpleasant to look at an artist when singing or playing. We can apply to Mdlle. Zeiss the words of a celebrated writer about a popular artist: 'It is so pleasant to see a vocalist who does not appear in torture while singing, but who allows the notes to issue freely from her throat like a swarm of golden bees.'"

MADAME CELESTE.—After a lengthy and successful visit to Melbourne and other places in Australia, this accomplished actress has started on her return to England, where she intends giving a short series of farewell performances previous to her final retirement from the stage. The performances will be under the express patronage of his Royal Highness the Duke of Edinburgh, who, when at Melbourne, on more than one occasion paid a visit to the theatres for the purpose of witnessing Madame Celeste's performance.

DRESDEN.—Herr Friedrich Grützmacher has just returned from a professional tour through Holland. He played with great success in Rotterdam, Amsterdam, Utrecht, Arnheim, Leyden, and the Hague. At Leyden, he took part in one of the grand University Concerts. At the conclusion of his last solo performance, which was vociferously applauded, he was created by the chairman of the concert, who ascended into the orchestra for the purpose, an honorary member of the Academic Musical Association, his diploma being then handed him in the midst of a flourish of drums and trumpets, and a perfect storm of cheers from the assembled students.

* The last representation of *Otello* brought in 150 roubles.

GOOD MUSIC IN MADRID.—Foreigners let slip no opportunity of attributing to us Spaniards absurd ideas, qualities, and thoughts, with the kind and laudable intention of rendering us ridiculous in the eyes of musical people. This week we read in a Spanish paper a notice taken from a French paper stating that Mozart's opera of *Don Juan* does not please in Madrid, because the people are incapable of comprehending and appreciating its innumerable beauties. We do not know which French paper it is that has been at the trouble of forming so just an opinion of our musical judgment, and we are sorry for it, because we would inform the periodical in question that classical music was acclimatised, understood, and appreciated in Spain before it was in France, and that Mozart's opera of *Don Juan* pleases every day more in Madrid, because the artists who interpret it, having grown more familiar with the infinite difficulties in it, now do full justice to its beauties, the best proof which can be adduced of this fact being that, at every performance of the opera at the Teatro Real, the audience applaud enthusiastically, enjoy enormously, and encore pieces which, at the preceding representation, were admired by connoisseurs alone.—*El Artista*.

LEIPZIG.—Concert of Chamber Music given by Riedel's Association: G major Trio for Stringed Instruments, Op. 9, No. 1, Beethoven; "Volklied und Gesänge," for an alto voice, Rubinstein; D major Trio, Op. 70, No. 1, Beethoven; Songs, Lassen, Holstein, Kremling; and Pianoforte Quartet, Op. 47, Schumann.—Eighth concert of the Euterpe Association: Prelude to *Lohengrin*, R. Wagner; Air from *Oberon*, Weber (Mdlle. Spohr); Second Concerto (F minor), Op. 21, Chopin (Mdlle. Dietrich, from Prague); Symphony in D minor, Op. 120, Schumann; Solos for Pianoforte, Bach, Schumann, and Raff; Songs, Kirchner and Schubert.—Concert of the Pauliner Vocal Association:—Concertovture (No. 2), Jadassohn; "Der Morgen," for chorus and orchestra, Rubinstein; Air from *Joseph, Méhul* (Herr Wiedemann); Quartets, Hauptmann, Volkmann, and Schumann; Scotch Melody, arranged by Bruch; "Märchen" for solo, chorus, and orchestra, H. Götz; "Das Grab im Busento" for chorus and orchestra, Nessler; "Der Jäger Heimkehr," Reinecke; Notturmo, Chopin; Ballad, Op. 20, Reinecke; "Volklied," Herbeck and Slicher; and "Der Landsknecht," for male chorus and orchestra, Herbeck.

MUSIC RECEIVED FOR REVIEW.

ROBERT COCKS & Co.—"Classical Extracts for the Organ," No. 2, by George Cooper; "Carnival of Venice," by Brinley Richards; "The Monk's March," by Brinley Richards; "The Wheel of Life Polka," by Emile Etling. DEFF & STEWART.—"Peter the Hermit," dramatic song, by Charles Gounod; "The last fond look," ballad, by J. L. Hatton. METZLER & Co.—"Exeter Hall," No. 2, for March; "The Guardian Angel," by C. Gounod; "Sabbath Day at Sea," by J. P. Knight; "Celia," by Charles Salaman.

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| Nearer, my God, to Thee - - - - - | 3 0 ... | 4 0 |
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